In Public domain. Digitization Muthulakshmi Research Academy

Institut Français de Pondichéry
UMIFRE 21 CNRS-MAEE

NETamil

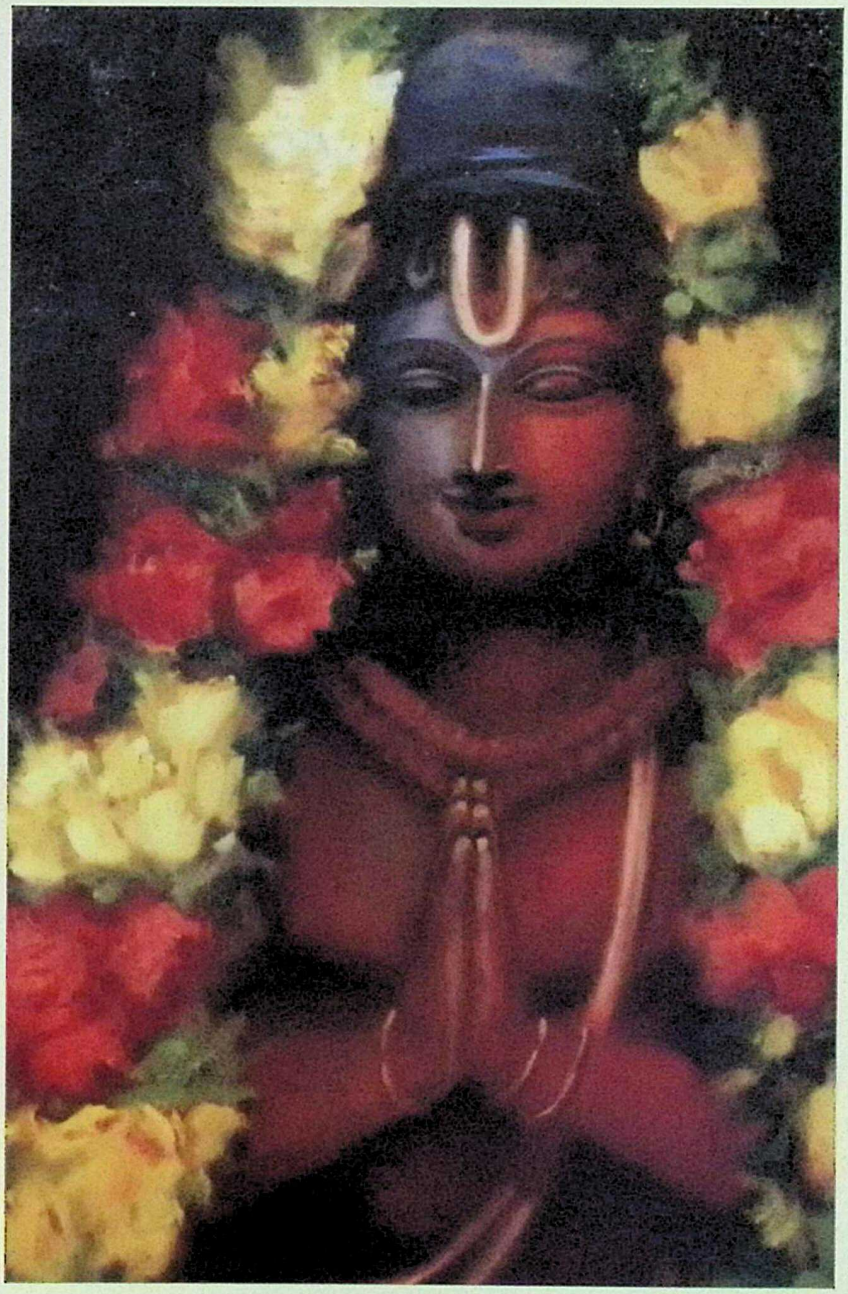
École française d'Extrême-Orient
EFEO

Collection Indologie - 136

NETamil Series - 2

My Sapphire-hued Lord, my Beloved!

Kulacēkara Āḻvār's *Perumāḷ Tirumoḻi*



Suganya ANANDAKICHENIN

In Public domain. Digitization Muthulakshmi Research Academy

Suganya Anandakichenin, a "professeur agrégé" in English, did her PhD in Indology at Hamburg University, focusing on Tamil Vaiṣṇava bhakti poetry, especially on Kulacēkara Āḻvār's. Since 2014, she has worked as a research scholar in the Vaiṣṇava group of the NETamil project, based at the EFEO in Pondicherry, specialising further in both Tamil bhakti poetry and medieval Śrīvaiṣṇava Maṇipravāḷam writings, especially commentary literature.

*Suganya Anandakichenin, professeure agrégée d'anglais, a obtenu son doctorat en études indiennes de l'université d'Hambourg, pour une thèse portant sur la poésie dévotionnelle (*bhakti*) tamoule viṣṇuïte, notamment l'oeuvre de Kulacēkara Āḻvār. Depuis 2014, elle est chargée de recherche au sein du groupe d'études viṣṇuïtes du projet NETamil au centre de Pondichéry de l'EFEO. Elle se consacre plus avant à la poésie de la* bhakti *tamoule, ainsi qu'à la littérature médiévale śrīvaiṣṇava composée en maṇipravāḷam, en particulier aux commentaires sur le corpus dévotionnel tamoul ancien.*

In Public domain. Digitization Muthulakshmi Research Academy

In Public domain. Digitization Muthulakshmi Research Academy

In Public domain. Digitization Muthulakshmi Research Academy

My Sapphire-hued Lord, my Beloved!

A Complete, Annotated Translation of Kulacēkara Āḻvār's

Perumāḷ Tirumoḻi

and of its Medieval Maṇipravāḷa Commentary by

Periyavāccāṉ Piḷḷai

with an Introduction

In Public domain. Digitization Muthulakshmi Research Academy

L'Institut Français de Pondichéry (IFP), UMIFRE 21 CNRS-MAE, est un établissement à autonomie financière sous la double tutelle du Ministère des Affaires Etrangères (MAE) et du Centre National de la Recherche Scientifique (CNRS). Il est partie intégrante du réseau des 27 centres de recherche de ce Ministère. Avec le Centre de Sciences Humaines (CSH) à New Delhi, il forme l'USR 3330 du CNRS « Savoirs et Mondes Indiens ». Il remplit des missions de recherche, d'expertise et de formation en Sciences Humaines et Sociales et en Écologie dans le Sud et le Sud-est asiatiques. Il s'intéresse particulièrement aux savoirs et patrimoines culturels indiens (langue et littérature sanskrites, histoire des religions, études tamoules...), aux dynamiques sociales contemporaines, et aux ecosystèmes naturels de l'Inde du Sud.

The French Institute of Pondicherry (IFP), UMIFRE 21 CNRS-MAE, is a financially autonomous institution under the joint supervision of the French Ministry of Foreign Affairs (MAE) and the French National Centre of Scientific Research (CNRS). It is part of the network of 27 research centres under this Ministry. It also forms part of the research unit 3330 "Savoirs et Mondes Indiens" of the CNRS, along with the Centre de Sciences Humaines (CSH) in New Delhi. It fulfils missions of research, expertise and training in Human and Social Sciences and Ecology in South and South-East Asia. It works particularly in the fields of Indian cultural knowledge and heritage (Sanskrit language and literature, history of religions, Tamil studies...), contemporary social dynamics and the natural ecosystems of South India.

French Institute of Pondicherry, 11, St. Louis Street, P.B. 33, Pondicherry—605001, India
Tel: (413) 2231609, Email: ifpcom@ifpindia.org Website: http://www.ifpindia.org

L'École française d'Extrême-Orient (EFEO), fondée en 1900 à Hanoï, est un établissement relevant du ministère français de l'Enseignement supérieur et de la Recherche dont la mission scientifique est l'étude des civilisations classiques de l'Asie. Son champ de recherches s'étend de l'Inde à la Chine et au Japon et, englobant l'ensemble du Sud-Est asiatique, comprend la plupart des sociétés qui furent indianisées ou sinisées au cours de l'histoire. Autour de ses dix-sept centres et antennes, installés dans douze pays d'Asie, se sont constitués des réseaux de chercheurs locaux et internationaux sur lesquels l'École a pu s'appuyer pour construire son essor. L'EFEO aborde l'Asie par des recherches pluridisciplinaires et comparatistes, associant l'archéologie, l'histoire, l'anthropologie, la philologie et les sciences religieuses. À Pondichéry, les projets de l'EFEO portent essentiellement sur l' indologie classique : sanskrit, tamoul ancien, histoire, histoire de l'art et des religions.

The mission of The French School of Asian Studies (EFEO), founded in 1900 in Hanoi and today under the aegis of the French Ministry of Higher Education and Research, is to study the classical civilisations of Asia. Stretching from India, in the West, across the whole of South-East Asia to China and Japan, the EFEO's research areas cover most of the societies which have been 'Indianised' or 'Sinicised' over the course of history. A network of international scholars working at the EFEO's seventeen centres and branch offices, which are spread across twelve Asian countries, has been essential in the development of the School's research programme. Interdisciplinary projects bring together scholars in the fields of anthropology, archaeology, history, philology, and religious studies. In Pondicherry, the projects of the EFEO focus mainly on classical Indology: Sanskrit, Old Tamil, History, and History of art and of religions.

École française d'Extrême-Orient,
22, avenue du Président Wilson,
75116 Paris, France.
Tel: (33) 1 53 70 18 60
Website: http://www.efeo.fr/

Pondicherry Centre of the EFEO
16 & 19, Dumas Street,
Pondicherry—605 001, India.
Tel: (91) (413) 2334539/2332504
Email: administration@efeo-pondicherry.org

In Public domain. Digitization Muthulakshmi Research Academy

NETamil Series

Classical Tamil is among the oldest literary traditions of the Indian sub-continent, one that reaches back to the first centuries CE and that produced many literary, devotional and theoretical works for more than a thousand years.

The palm-leaf manuscripts at our disposal for the study of this literature are, at best, approximately three-hundred years old, and the paper manuscripts for the most part are more recent still. In sharp contrast with current printed editions, these manuscripts exhibit an often bewildering degree of textual variation, from simple variants and occasional glosses to wide-ranging commentaries, many of which still await a first publication.

This wealth of primary material is inexorably yielding to the ravages of the sub-tropical climate and are for the most part not even properly catalogued. With each crumbling leaf, our chances of arriving at an understanding of how the Tamil intellectual universe was construed and interacted with other parts of the Indian world diminish.

Since 2012, an international team of scholars in India and in Europe has been studying these materials from the early stages of digitisation through collation to studies of codicology, text-critical analysis and cultural history.

The aim of this NETamil Series, the direct outcome of their endeavour, is to present significant studies in the field, and thereby to attempt to reconstruct the processes of interaction and transmission that took place prior to the putative 'Tamil renaissance' of the 19th century.

In Public domain. Digitization Muthulakshmi Research Academy

For my Acharyan
and my parents

In Public domain. Digitization Muthulakshmi Research Academy

Collection Indologie 136
NETamil Series 2

My Sapphire-hued Lord, my Beloved!

A Complete, Annotated Translation of Kulacēkara Āḻvār's

Perumāḷ Tirumoḻi

and of its Medieval Maṇipravāḷa Commentary by

Periyavāccāṉ Piḷḷai

with an Introduction

Suganya Anandakichenin

ÉCOLE FRANÇAISE D'EXTRÊME-ORIENT
INSTITUT FRANÇAIS DE PONDICHÉRY

In Public domain. Digitization Muthulakshmi Research Academy

Comité Scientifique / Advisory Board

Diwakar Acharya (Oxford University),
Nalini Balbir (Université de Paris III et École pratique des hautes études),
Peter Bisschop (Leiden University),
R. Champakalakshmi (Jawaharlal Nehru University, retired),
Alexander Dubianski (Moscow State University),
Arlo Griffiths (École française d'Extrême-Orient),
François Gros (École pratique des hautes études, retired),
Pascale Haag (École des hautes études en sciences sociales),
Oskar von Hinüber (University of Freiburg im Breisgau, retired),
Jan E. M. Houben (École pratique des hautes études),
Padma Kaimal (Colgate University),
Kei Kataoka (Kyushu University),
Vempati Kutumba Sastry (Rashtriya Sanskrit Sansthan, retired),
R. Nagaswamy (Tamilnadu State Department of Archaeology, retired),
Leslie Orr (Concordia University),
Aloka Parasher-Sen (University of Hyderabad),
Pierre Pichard (École française d'Extrême-Orient, retired),
Herman Tieken (Leiden University).

Comité de Lecture / Peer-review
Les éditeurs font appel à des spécialistes de leur choix.
The publishers call on experts of their choice.

© École française d'Extrême-Orient, 2018 (ISBN 978-2-85539-226-4)
© Institut Français de Pondichéry, 2018 (ISBN 978-81-8470-225-5)

Typeset by: T. V. Kamalambal
Cover painting: "Rāma's Very Own Kulacēkaraṉ" by Deanna Lankin
Cover design: Emmanuel Siron
Printed at Sri Aurobindo Ashram Press, Pondicherry

In Public domain. Digitization Muthulakshmi Research Academy

TABLE OF CONTENTS

Acknowledgements iii

Abbreviations v

Note on Transliteration vii

Preface ix

Introduction 1

1. An Introduction to the *Perumāḷ Tirumoḻi* 1

1.1. The *Perumāḷ Tirumoḻi* and the *Nālāyira Tivviya Pirapantam* 1

1.2. The Title of the Work 2

1.3. The *Tirumoḻi* Genre 4

1.4. The Text of the *Perumāḷ Tirumoḻi* 5

2. An Introduction to Kulacēkara Āḻvār 19

2.1. Kulacēkaraṉ in His Own Words 20

2.2. Kulacēkaraṉ Through Hagiographic and Literary Sources 46

2.3. Kulacēkaraṉ as Seen by Scholars 55

3. Conclusions 66

TRANSLATION OF THE *PERUMĀḶ TIRUMOḺI* 71

A Note on Translation and the Translating Process 73

A Note on the Śrīvaiṣṇava Commentaries on the NTP 79

1. The Commentary Tradition in Tamil 79

2. The Śrīvaiṣṇava Commentaries 80

3. Writing Commentaries in Maṇipravāḷam 81

4. The Language, Style and Content of the Commentary in Maṇipravāḷam 82

5. Periyavāccāṉ Piḷḷai 84

6. The Original Tamil Verses and Piḷḷai's Commentary 87

7. Translating Medieval Prose Written in Maṇipravāḷam 87

Decade 1 - *iruḷ iriya cuṭar maṇikaḷ* 97

Decade 2 - *tēṭṭarum tiṟal* 148

In Public domain. Digitization Muthulakshmi Research Academy

Decade 3 - *meyyil vāḻkkai* 193
Decade 4 - *ūṉ ēṟu celvam* 220
Decade 5 - *taru tuyaram* 260
Decade 6 - *ēr malar pū* 305
Decade 7 – *ālai nīḷ karumpu* 351
Decade 8 - *maṉṉu pukaḻ* 391
Decade 9 - *vaṉ tāḷiṉ iṇai* 418
Decade 10 – *am kaṇ neṭu matiḷ* 457
APPENDIX – GLOSSARY 499
LIST OF REFERENCES 581
INDEX 599

List of Figures

Figure 1 9
Figure 2 16
Figure 3 24
Figure 4 34
Figure 5 36
Figure 6 48

In Public domain. Digitization Muthulakshmi Research Academy

ACKNOWLEDGEMENTS

I thank the following people, who have been most generous with their help: Eva Wilden (EFEO/University of Hamburg), without whom this book would not have existed, and who was always ready to extend any kind of help I needed at every stage of the writing of the book, before and after; Erin McCann (NETamil/CSMC), who patiently sat with me to go through the translation of the medieval commentary, meticulously read the whole book more than once and gave pertinent suggestions and corrections; Hugo David (EFEO), who helped me with Sanskrit translations and also went through the introduction, thereby making it a better one; Sascha Ebeling (University of Chicago), who read through the book manuscript and made pertinent remarks for improving it; S. L. P. Anjaneya Sarma (EFEO) and V. Sathyanarayanan (EFEO), who extended their patient help with problematic passages in Sanskrit and theological concepts; Indra Manuel (NETamil/EFEO), who proofread the transliteration of the commentary with me, and T. Rajarethinam (NETamil/EFEO), who made useful suggestions on the topic; Dominic Goodall (EFEO) and Margherita Trento (University of Chicago), thanks to whose comments my introduction reads better; Giovanni Ciotti (AAI, Hamburg), who unintentionally gave me the idea to include my translation of Periyavāccāṉ Piḷḷai's commentary in this book; Victor D'Avella, who helped me with Sanskrit sandhi; Gérard Colas (CEIAS), Jean-Luc Chevillard (CNRS), Charlotte Schmid (EFEO) and Emmanuel Francis (CNRS), who helped and guided me at different stages of my work; the different people who I read my translation with, thereby allowing me to polish it further, namely, Nirajan Kafle (University of Leiden), Devaki Sapkota (University of Hamburg), Ilona Kędzia (Jagiellonian University), Elisa Freschi and Marion Rastelli (Austrian Academy of Sciences, Vienna); Vinodh Rajan (University of Hamburg), who made my work with the grantha script so much easier; Srilata

In Public domain. Digitization Muthulakshmi Research Academy

Raman (University of Toronto) and Francis X. Clooney SJ (Harvard University), who made spot-on suggestions; and G. Muthusankar and Frédéric Landy (IFP), who made a professional map for this book.

My gratitude is also due to the traditional scholars who have helped me more than they can ever know: my *ācāryaṉ* Śrī Nārāyaṇa Yatīndra Mahadeśikaṉ, the 45th Jīyar of the Ahobila Maṭham; the late Paṇḍit Śrī U. Vē. R. Varadadesikan (EFEO), who read the *Perumāḷ Tirumoḻi* with me years ago; Śrī U. Vē. Villiambakkam C. Govindarajan, my first Sanskrit teacher; Periya Nampikaḷ Tirukkuṟuṅkuṭi Śrī U. Vē. Sridharan Swami and Śrī U. Vē. B. Ramanujam Swami from Śrīraṅgam, who warmly welcomed me in Śrīraṅgam and taught me the *Perumāḷ Tirumoḻi*; Śrī U. Vē. Velukkudi Krishnan Swami, whose work has inspired this Ekalavya for years, and whose commentary-based lectures on the PTM gave me fresh insights; Śrī U. Vē. Oppiliappaṉ Kōyil V. Sadagopan from New York, who gave me timely advice and support.

I also thank the non-academic staff at the EFEO in Pondicherry, especially Prerana Sathi Patel, for her wise counsel and moral support; and Shanty Rayapoullé, for helping me to get all the books that I needed.

My parents deserve my gratitude for their unconditional support at all times. My special thanks and apologies to those people who may have helped me in a thousand little ways and extended their good wishes for this book, and whom I may have unfortunately forgotten to mention here.

In Public domain. Digitization Muthulakshmi Research Academy

ABBREVIATIONS

A1	*Mutal tiruvantāti*
A2	*Iraṇṭām tiruvantāti*
A3	*Mūṉṟām tiruvantāti*
AAP	*Amalanātipirāṉ*
Apte	Apte's *The practical Sanskrit-English dictionary*
Bh. G.	*Bhagavadgītā*
Bh. P.	*Bhāgavatapurāṇa*
BK	*Bālakāṇḍa*
c.	century
ca.	*circa*
Cilap.	*Cilappatikāram*
comm.	commentary
CTM	*Ciṟiya Tirumaṭal*
DEDR	*Dravidian Etymological Dictionary (Revised)*
DSC	*Divyasūricaritam*
fn	footnote
GHTL	*Glossary of Historical Tamil Literature*
GIT	*Glossary of Tamil Inscriptions*
GPP	*Guruparamparāprabhāvam*
Kali.	*Kalittokai*
MM	*Mukundamālā*
Mumu	*Mumukṣuppaṭi*
MW	*Monier-Williams Sanskrit-English Dictionary*
NTA	*Nāṉkām tiruvantāti*
NTP	*Nālāyira Tivviya Pirapantam*
PA	*Prapannāmṛtam*
PTA	*Periya Tiruvantāti*

In Public domain. Digitization Muthulakshmi Research Academy

PTM	*Perumāḷ Tirumoḻi*
PTMa	*Periya Tirumaṭal*
PerTM	*Periyāḻvār Tirumoḻi*
PeTM	*Periya Tirumoḻi*
Pkt	Prākrit
Piḷḷai	Periyavāccāṉ Piḷḷai
RTS	*Rahasyatrayasāram*
SVB	*Śrīvacanabhūṣaṇam*
TL	*Tamil Lexicon*
TM	*Tirumālai*
TN	Tamilnadu
TNT	*Tiruneṭuntāṇṭakam*
TPE	*Tirupaḷḷiyeḻucci*
TV	*Tiruviruttam*
TVM	*Tiruvāymoḻi*
UK	*Uttarakāṇḍa*
URM	*Upatēca rattiṉamālai*
VG	*Glossary of Historical Tamil Vaishnava Prose*
VR	*Vālmīki Rāmāyaṇa*
VP	*Viṣṇu-purāṇa*
*	overshort u
~	gliding consonant
+	gemination

In Public domain. Digitization Muthulakshmi Research Academy

NOTE ON TRANSLITERATION

Tamil words are transliterated according to the conventions established by the *Tamil Lexicon* (TL).

Proper names in Sanskrit, especially mythological ones, have been transcribed according to the Sanskrit phonetic system, even though they sound different in Tamil. As for place names, unless they are well known (like Madurai or Chidambaram), I have written them as they are pronounced in the local language.

Words of Sanskrit origin that have entered the *Oxford English Dictionary* (OED) have been considered as English words, and spelt the OED way, without diacritical marks (e.g. samsara, rakshasa, tulsi, acharya, etc.).

In Public domain. Digitization Muthulakshmi Research Academy

In Public domain. Digitization Muthulakshmi Research Academy

PREFACE

Not all Tamil bhakti poets have been given the same amount of attention by modern scholarship, the Śaiva Nāyaṉmārs having perhaps received more notice than their Vaiṣṇava counterparts, referred to as the Āḻvārs (6th – 9th c.). Scholars such as Kamil Zvelebil (1973: 185) for example, while discussing the history of the Tamil literature, do not say much on the Vaiṣṇava corpus, although their works include a whole chapter on bhakti literature.

That being said, the last few decades have seen a surge of interest in the works of the Āḻvārs among scholars but, again, it would seem that not all the Āḻvārs were created equal. Nammāḻvār's works, for example, have been much more studied than any other Āḻvār's. We can mention here Ramanujan's translation of *pācurams* ('sacred verse') from the *Tiruvāymoḻi* in *Hymns for the Drowning* (2005 [1981]), Vasudha Narayanan's *The Vernacular Veda* (1994a) or Archana Venkatesan's translation of the *Tiruviruttam, A Hundred Measures of Time* (2014). Not that the others have been entirely ignored: Āṇṭāḷ has received some attention as well, with Jean Filliozat's *Un Texte tamoul de dévotion Vishnouite: Le Tiruppāvai d'Āṇṭāḷ* (1972), Vidya Dehejia's *Āṇṭāḷ and her Path of Love: Poems of a Woman Saint from South India* (1992) and Venkatesan's *The Secret Garland: Āṇṭāḷ's Tiruppāvai and Nācciyar Tirumoḻi* (2010).

As for Kulacēkaraṉ, few books have been dedicated to him or his poetry (assuming that he is not the author of *Mukundamālā*). There are, of course, the Śrīvaiṣṇava commentaries written on the *Perumāḷ Tirumoḻi* (henceforth PTM) by Periyavāccāṉ Piḷḷai (14th c.),[1] Uttamūr Vira-

[1] This has been published along with explanations by a modern scholar who has edited the commentary, Puttūr S. Krishnaswami Aiyangar. His point of view appears in footnotes that are not numbered. This important edition, to which I will come back often, will be referred to in this book as Piḷḷai & Aiyangar 1997. Please note that some books, like this one, are newer editions of much older publications, but as the books do not give details about earlier editions (or even sometimes their own date

In Public domain. Digitization Muthulakshmi Research Academy

raghavacharya (20th c.), Annangaracharya (20th c.), and other commentaries included in popular editions. Besides these books, the only one I found that was solely dedicated to Kulacēkara Āḻvār is V. Rajagopalan's *Kulasekhara*'s Perumal Thirumozhi. *A Psychic Approach to Religious Mysticism* (2009), which includes an introduction that deals with the life of the Āḻvār as well as a free translation of the PTM. Otherwise, Kulacēkaraṉ finds himself allotted a chapter in books dealing with the Āḻvārs or Vaiṣṇavism in general, such as M. Raghava Aiyangar's *Āḻvārkaḷ kālanilai* (1929), B. V. Ramanujam's *The History of Vaishnavism in South India Upto Ramanuja* (1973), S. Kulacēkaraṉ's *Vaiṇavattiṉ Āḻvārkaḷ Kālanilai* (1988), S. M. S. Chari's *Philosophy & Theistic Mysticism of the Āḻvārs* (1997) or even Friedhelm Hardy's *Viraha-Bhakti: The Early History of Kṛṣṇa Devotion in South India* (2001 [1983]). Some books, dedicated to other topics, like the history of Kerala or the temple in Śrīraṅgam or Tirumalā, also mention Kulacēkaraṉ, but in passing. We can take the examples of M. G. S. Narayanan's *Perumāḷs of Kerala: Political and Social Conditions of Kerala under the Cēra Perumāḷs of Mākōtai (c. 800 A.D.-1124 A.D.)* (1996), V. T. Induchudan's *Golden Tower. A Historical Study of the Thirukkulasekharapuram and other Temples* (1971), V. N. Hari Rao's *History of the Śrīrangam Temple* (1976) or T. K. T. Viraraghavacharya's *History of Tirupati: the Tiruvengadam Temple* (1953). There are a few articles written on Kulacēkara Āḻvār, both in English and Tamil: K. G. S. Aiyar's 'Kulaśēkhara Āḻvār and his Date' (1931), T. P. Meenakshisundaran's 'Kulacēkara Āḻvār' (2007), or S. Palaniappan's unpublished article 'On the Implications of Kulacēkara Āḷvār's Praise of Rāma's Killing of Śambuka.'

As we can see, even though scholars, both traditional and modern, have not entirely neglected Kulacēkaraṉ, it is undeniable that Nammāḻvār holds their central attention. By and large then, Kulacēkaraṉ does not seem to have received significant scholarly attention, which is why this book has been written. In addition,

---

of publication), I have merely given the date of publication of the edition that I have used in this book.

In Public domain. Digitization Muthulakshmi Research Academy

Kulacēkaraṉ's is a rather mysterious and oft-debated identity. Therefore, I wished to bring together in one place as much material referring to him (traditional, literary, historical) as it was possible for me to gather, and try to understand who he really was. What I thought would take merely a few pages has in fact grown into a long introduction in which I shall attempt to answer questions like: Who was Kulacēkaraṉ? Was it indeed he who wrote the PTM? What is currently known about him? What do traditional and modern scholars have to say about him? Do they agree on his identity? In what way do the different historical and geographical backgrounds of scholars influence their opinions on his origins?

The main part of the book is a complete translation of the PTM, with the *pācurams* given in the Tamil script, their transliteration and an annotated translation, as well as comments providing further information on some points. Every *pācuram* is accompanied by the complete translation of the medieval commentary, which Periyavāccāṉ Piḷḷai wrote using a highly Sanskritized register of Tamil, known as Maṇipravāḷam. This translation is one of the first of its kind to be published since, to my knowledge, no medieval commentary on the whole corpus of an Āḻvār (and of this size) has been entirely translated. The introduction, however, does not deal with the commentary, which 'A note on the translation of the Śrīvaiṣṇava commentaries on the NTP' does. While the commentary, unlike the PTM, is not the focus of the book, it does offer us occasion to reflect upon the relationship between the PTM and the later Śrīvaiṣṇavas, and how they made use of and circulated it.

The glossary that accompanies the translation of the PTM is given in the appendix.

In Public domain. Digitization Muthulakshmi Research Academy

In Public domain. Digitization Muthulakshmi Research Academy

INTRODUCTION

1. An Introduction to the *Perumāḷ Tirumoḻi*

1.1. The *Perumāḷ Tirumoḻi* and the *Nālāyira Tivviya Pirapantam*

'Those who do not know *Perumāḷ* do not know Perumāḷ.'[2]

The Śrīvaiṣṇava acharyas have accorded great importance to the *Perumāḷ Tirumoḻi*, and considered Kulacēkara Āḻvār as the very personification of bhakti for Rāma. And this has made him special to the acharyas, many of whom, like Periyavāccāṉ Piḷḷai, were themselves attracted to that *avatāra* ('incarnation').[3]

The Āḻvārs sang the glory of Viṣṇu-Nārāyaṇa[4] in their mother tongue, Tamil. In the following centuries a devotional community—the Śrīvaiṣṇava group that considers Rāmānuja (ca. 1017-1137) as its head—formed in the Tamil land, glorifying the same Lord. This community collected and edited the poetry,[5] now known as the *Nālāyira Tivviya Pirapantam* (NTP), which it placed among its most sacred texts, on a par with the Sanskrit Vedas. It gave the poet-saints the name 'Āḻvār,'[6] and

---

[2] *perumāḷai aṟiyātār perumāḷai aṟiyātārē*. The first *Perumāḷ* is short for PTM, and the second one, literally 'an eminent person' (TL), is a Tamil word that is in general an epithet of Viṣṇu, but the Śrīvaiṣṇavas also apply it specifically to Rāma (Piḷḷai & Aiyangar 1997: i).

[3] Among the later Śrīvaiṣṇavas, Kulacēkaraṉ was known for his devotion to Rāma, which makes him stand out from the other Āḻvārs, as explained by Velukkudi Krishnan (2008: Introduction) in his discourse on the PTM's *taniyaṉ* ('stray verse in praise of an author or a work' or 'stray verse in salutation to a guru' TL).

[4] The names of Viṣṇu and Nārāyaṇa are used indifferently here.

[5] Traditionally, it has been believed that in the 10th-c. (Cutler 1987: 187) or 11th-c. (Narayanan 1994b: 55) Nāthamuni discovered the lost treasures of the *pācurams*, organized them, set them to music and had them sung in the temples.

[6] The Śrīvaiṣṇavas started using the word 'Āḻvār' after the 11th c. (Carman & Narayanan 1989: 3). It is traditionally thought that the word comes from the verbal root *āḻ* ('to be absorbed, to be immersed' TL). The Āḻvārs are therefore 'those who are immersed' in love, in thoughts of God or in God Himself. But it is also possible to suggest the alternative spelling *āḷvār*, derived from *āḷ* ('to rule'), as S. Palaniappan (2004) has convincingly suggested in his article. I shall, however, use the spelling 'Āḻvār' for the sake of convenience.

In Public domain. Digitization Muthulakshmi Research Academy

made them the objects of their worship. The Śrīvaiṣṇavas did not stop at 'discovering' these *pācurams* and making them known to the outside world, but also had commentaries written on them as a way of elucidating the original text, but probably also—if not especially—so as to clarify the interpretations and the meanings drawn from the NTP by the acharyas of successive generations and record them for the future. Thus, although the NTP has nourished Śrīvaiṣṇava theology, providing it with innumerable ideas and illustrations, and has thus been invaluable to the community, it also owes its very survival and its fame to the early Śrīvaiṣṇavas. And this is the reason why this book is making both the original poetry in Tamil and its commentary in Maṇipravāḷam by the medieval Śrīvaiṣṇava acharyas available to the readers.[7]

The PTM is part of the NTP which, composed of 4000 verses, was divided into four parts of approximately a thousand verses each. The PTM, placed fifth in the first thousand, was composed by someone who calls himself Kulacēkaraṉ and who is known as Kulacēkara Āḻvār or Kulacēkara Perumāḷ by the Śrīvaiṣṇavas.

1.2. The Title of the Work

Kulacēkaraṉ does not give his work any name, nor does he mention anywhere the number of verses or decades he has composed.[8] The PTM was presumably named thus by Nāthamuni (or a later Śrīvaiṣṇava acharya).[9] And one may wonder how this name was chosen, and

---

[7] For more on the commentary, the commentator and the language in which it is written, please see 'A Note on the Śrīvaiṣṇava commentaries on the NTP,' which precedes the translation of the PTM and its commentary.

[8] At the end of each decade, Nammāḻvār, for instance, claims that he has composed a thousand verses (*āyirattuḷ ippattu* – 'these ten [songs] among the thousand' [TVM 1.4.11 for example]).

[9] In a chapter of the *Guruparamparāprabhāvam* (See chapter 2.2. 'Kulacēkaraṉ Through Hagiographic and Literary Sources' for more on this hagiographic text) called '*Śrīmannāthamuṉikaḷ vaibhavam*' ('the glory of the illustrious Nāthamuni), the story of the NTP's recovery and compilation are given: Nāthamuni, a priest from Vīranārāyaṇapuram, hears a few foreign devotees sing a set of ten verses in praise of Viṣṇu, which states at the end both the name of the composer and the number of verses of the whole work (*āyirattuḷ ippattu* – 'this ten among the thousand'). Being

In Public domain. Digitization Muthulakshmi Research Academy

whether it tells us anything about its author, or about what was thought of him at a certain point in time.

Pointing out that the word *perumāḷ* (*perum* + *āḷ*) is equivalent to the Sanskrit *mahā-puruṣa* ('great man'), a *rūḍhī* ('popular or conventional meaning of words' MW) of Nārayaṇa, Vankeepuram Rajagopalan (2009: 74) suggests that it could also be an equivalent of the Sanskrit *puruṣottama,* 'the best among men.' As mentioned earlier, *Perumāḷ* is also a name or a title traditionally given to this Āḻvār along with the name Kulacēkaraṉ, which may have given the PTM its name (Piḷḷai & Aiyangar 1997: iii).[10] However, since the *tirumoḻi* is *about* Perumāḷ (Nārāyaṇa, or even Rāma), it is possible that it came to be so known for this simple reason.[11]

Why this poet-saint was given the title of 'Perumāḷ' is itself a matter of discussion. It is not clear whether it was because he was thought to have been a Cēra king, Perumāḷ being a title given to the Cēras; or vice versa: did the title, given for a religious (or other) reason lead to his

---

questioned on this, the singers admit they only know those ten verses, thereby impelling Nāthamuni to travel to the place mentioned in them, i.e. Kurukūr, believed to be Nammāḻvār's birthplace. There, he meets Parāṅkuśadāsa—a disciple of Madhurakavi Āḻvār, himself a disciple of Nammāḻvār—who teaches him the only decade he knows, which Madhurakavi had written in praise of his master. Focusing his mind on the poem, Nāthamuni recites it twelve thousand times. As a result of this Nammāḻvār appears to him and bestows on him 'the "three secrets," the Tiruvāymoḻi along with the other three thousand verses, the truth of all philosophies, and the secret of the eightfold yoga' (Carman & Narayanan 1989: 6). Nāthamuni returns home, sets the verses to music and, with the help of the local ruler and his own family members, finds the means to establish and propagate them.

[10] The epithet *perumāḷ* being first and foremost associated with Viṣṇu, Velukkudi (2008: Introduction) does not believe that the PTM was named thus because it lauds Nārāyaṇa-Perumāḷ; for the whole of the NTP does that. Following this reasoning, Velukkudi suggests that it is in the 6th case, i.e., the genitive: it is, therefore, the Perumāḷ's *tirumoḻi*.

[11] And yet, there are two other *tirumoḻi*s in the NTP named after their composers, i.e., *Nācciyār Tirumoḻi* and *Periyāḻvār Tirumoḻi*, with *nācciyār and periyāḻvār* referring to Āṇṭāḷ and her father Periyāḻvār respectively. Therefore, the word *perumāḷ* in the *Perumāḷ Tirumoḻi* could be either a reference to its author or to the Lord to whom it was dedicated.

In Public domain. Digitization Muthulakshmi Research Academy

being considered a Cēra king? Some Śrīvaiṣṇava scholars say that because he felt empathy and great bhakti for Rāma, known as Perumāḷ among the Śrīvaiṣṇavas, he came to be known as Kulacēkara Perumāḷ, and not just as Kulacēkara Āḻvār.[12]

1.3. The *Tirumoḻi* Genre

As for the second part of the name (*tirumoḻi*), literally *tiru* ('sacred') and *moḻi* ('word'),[13] it seems that it was already lexicalised by the time of *Cilappatikāram* (5th-6th c.), and came to mean 'word or utterance of great persons,' *āgamas* or 'traditional doctrine or precept' (MW) and dharma (TL). The last two meanings may have been used in a non-Vedic, non-Vaiṣṇava context, since the Tamil epic is traditionally thought to have been composed by a Jain writer. So how is it possible that this expression came to be applied to a fundamentally Vaiṣṇava text? What type of work has it been used to qualify? Does it have to do with a specific genre in Tamil?

Titles in the NTP usually depend on theme[14]; the arrangement of verses[15]; the meter[16]; or on the first words of the work.[17] And then, there are instances when the name of the author is apparently combined with the term *tirumoḻi*.

---

[12] Velukkudi 2008: Introduction.

[13] Velukkudi (2008: Introduction) suggests the expression *śrīsūkti* as the Sanskrit equivalent of this Tamil expression, implying thereby that the words are endowed with *śrītva*, i.e., auspiciousness. This seems to be a later interpretation of the expression, probably even later than Nāthamuni's time, during which the works may have been named.

[14] e.g. *Periya tiru maṭal* (by Tirumaṅkai Āḻvār) with the *maṭal* theme (The TL defines *maṭal* as 'horse of palmyra stems on which a thwarted lover mounts to proclaim his grief and win his love').

[15] e.g. *Mutal tiruvantāti* (by Poykaiyāḻvār Āḻvār). *antāti*, or *antādi* in Sanskrit, means a 'poem in which the last letter, syllable or foot of the last line of one stanza is identical with the first letter, syllable or foot of the succeeding stanza, the sequence being kept on between the last and the first stanza of the poem as well' (TL).

[16] e.g. *Tiruviruttam* (by Nammāḻvār), because the *viruttam* meter is used.

[17] e.g. *amalaṉ-āti-pirāṉ* (by Tiruppāṇāḻvār).

In Public domain. Digitization Muthulakshmi Research Academy

The *tirumoḻi* is supposed to be made up of decades that are not always limited to ten verses, and its individual stanzas are linked by repeated lines and/or a common theme. The PTM, composed of 105 *pācurams*, is divided into ten decades, with the last *pācuram* of each being a signature verse that contains a *phalaśruti* ('the hearing of the fruit'[18]). All of these are dedicated to Nārāyaṇa or one of His other forms and *avatāras*. The last line of the verses, except perhaps the signature *pācuram*, are often similar,[19] or at least have some common words that are repeated.[20] Lynn M. Ate (1978: 17, 29, 42) asserts that, given that there are no other *tirumoḻis* in Tamil literature, these can be considered as a special genre produced by the Āḻvārs, similar to the *patikams*[21] of the Śaiva poets.[22]

1.4. The Text of the *Perumāḷ Tirumoḻi*

1.4.1. Kulacēkaraṉ's Style

Friedhelm Hardy (2001 [1983]: 270-272) refers to six elements found in Āḻvār poetry: 1) ornamentation (formulaic expressions); 2) paraphrases (for referring to God); 3) mythological allusions; 4) attributions (non-mythological attributes); 5) references to temples; 6) descriptions of temples (and not mere reference).

The following *pācuram* from the PTM is an illustration of Hardy's model:

maṉṉu pukaḻk kaucalai taṉ maṇi vayiṟu vāyttavaṉē
teṉṉilaṅkaik kōṉ muṭikaḷ cintuvittāy cem poṉ cēr

---

[18] It is the last verse of a poem, which numbers the benefits of reciting it.

[19] e.g. the 8th decade with *irākavaṉē tālēlō* or another epithet of Rāma along with *tālēlō*, a sort of refrain.

[20] e.g. the first decade: *eṉṟu kolō ... nāḷē*. There are some exceptions such as the 2nd and the 5th decades, which do not seem to have any such recurring group of words. The 3rd decade, however, has a recurring idea that links the individual verses, the main one being the poet's mad love for Nārāyaṇa.

[21] The Vaiṣṇavas themselves see this word as a synonym of *pattu* ('ten' or 'decade') and even use it occasionally to mean this (Velukkudi 2008: Introduction).

[22] For a description of the metrics characterising this genre, see Ate 1978: 17-20.

In Public domain. Digitization Muthulakshmi Research Academy

kaṉṉi nal mā matiḷ puṭai cūḻ kaṇapurattu eṉ karumaṇiyē
eṉṉuṭaiya iṉṉamutē irākavaṉē tālēlō.

1. O You who flourished in the gem [of a] womb of Kausalyā of enduring glory!
2. O You who made the heads of the king of Lankā in the South to be strewn!
3. O Apple of my eye from Kaṇapuram made of red gold,
4. surrounded on [all] sides by good, big, imperishable ramparts!
5. O My sweet Nectar! O Rāghava! *tālēlō*!

The first two lines contain mythological allusions; lines 3 and 4 name and describe a particular temple; line 5 contains what Hardy calls ornamentation, paraphrase and attribution. Although many verses in the PTM and in the rest of the NTP follow this pattern, it is not always systematic.[23]

1.4.2. The Internal Coherence of the PTM

Each decade in the PTM has an internal coherence, as the individual *pācurams* develop one precise theme. And although the last *pācuram*, which is invariably a *phalaśruti* in the PTM, is different from the rest,[24] it still refers to the main theme of the decade.

The decades each have a distinct theme, and there is a clear difference between the first five decades and the last five. The former focus on the deities of the temples, although allusions to the *avatāras* abound in them, and the poet himself seems to speak in his own voice (see Figure 1 at the beginning of the next section). The latter focus mainly on the *avatāras* of Rāma and Kṛṣṇa although, here too,

---

[23] PTM 6, 7 and 9, for example, do not necessarily include all the elements mentioned, since the voice that speaks here is that of a mythological character.

[24] Even in the case of the signature verses, there seems to be a certain logic in the way they are written by the Āḻvār, a logic that seems to point at a certain coherence with the rest of the body of the text: while 'Kulacēkaraṉ' is exuberant in the pouring forth of self-praising titles, e.g. in the 2nd one, 'he' is moderate in the decades in which the main emotion is pathos (e.g. Daśaratha's lament).

In Public domain. Digitization Muthulakshmi Research Academy

references to temples are sometimes made. The poet tends to borrow the voices of various mythological characters, except in 8 and 10.[25]

But despite this difference between the two halves of the PTM, there are elements that link not just the different decades together but also the different *pācurams*. The most common—and evident—one is the intensely emotional bhakti that pervades the work, accompanied by feelings of longing, sorrow, and ecstasy.[26] Another common point is that

---

[25] The voices in the PTM, as well as in the NTP in general, are largely influenced by the ones found in early Caṅkam poetry, which can be broadly divided into two types: the *akam* ('inner'/'interior') and the *puṟam* ('outer'/'exterior') genres. While the former 'is generally treated as the poetry of love,' the latter is considered as 'the poetry of heroism' (Kailasapathy 1968: 4). The *puṟam* poetry usually includes all the non-*akam* themes.
In the *akam* ('interior') genre, in which none of the characters are named, the poet does not speak with his/her own voice or to the audience, which merely overhears dialogues between a character and his/her heart or another character (Zvelebil 1974: 19). The main voices are those that belong to a few stock characters (Zvelebil 1974: 38): the heroine, her companion, her mother, her foster mother, the hero, his friend and the concubine *inter alia*. In the *puṟam* ('exterior') genre, however, the poet can name himself or address an interlocutor, who is often his/her patron (Zvelebil 1974: 19, 35).
Kulacēkaraṉ is inspired both by the *akam* and the *puṟam* genres in the matter of voices. For example, except for PTM 10.10, the poet does not address the audience; his interlocutor is mostly God. There are several decades in which the first person singular seems to point to the poet, as in the case of *puṟam* poetry; and some that even borrow the voices of mythological characters such as Devakī or Daśaratha, very much like the feigned female voice of the *akam* poets. The poems belonging to this second category in fact mostly do not refer to temples or to Viṣṇu or to His other names or *avatāras*, e.g. Daśaratha, who is on his deathbed at the time of Rāma's departure, and Devakī, who has just met Kṛṣṇa after a long period of incarceration. Neither of them knows of Rāma's and Kṛṣṇa's divinity, and they merely take them to be the humans they seem to be, their offspring. In contrast, the other decades, like the 2nd one or the lullaby, link Rāma with Viṣṇu, or Viṣṇu with His *avatāras*, and either or both of them with the Deities in the temples. The poet, therefore, uses the *akam* and *puṟam* genres together, thereby contributing to the creation of a different genre that many bhakti poets seem to adopt.

[26] The signs of this deep bhakti are: the impatient desire to reach Śrīraṅgam in PTM 1; the physical reactions described at the thought of coming into contact with the devotees in PTM 2; the mad love for God professed in PTM 3; the longing to have some form of contact with Veṅkaṭa even if it means taking birth as a bird or even a lifeless stone in PTM 4; the unconditional surrender to a seemingly indifferent God

In Public domain. Digitization Muthulakshmi Research Academy

most decades are connected to a temple, thereby giving the invisible God a visible form and a place to stay close to. Śrīraṅgam is by far the Āḻvār's favourite location.[27]

It can also be noticed that at times an idea that is a mere passing reference in one of the *pācurams* gets full-blown coverage in another decade, often the next one. For example, in PTM 1.3, 1.9 and 1.10, the poet mentions the desirability of mingling with the Lord's devotees. And, later, the whole of PTM 2 is about the devotees and the poet's wish to see and be with them. Similarly, in 2.9 'mad love' for God is mentioned: those who are madly in love with God are not madmen, it is those who are not devoted to Him who are mad. This idea gets a major development in the 3rd decade which has refrains in each *pācuram* using the word 'madness' or its synonym, echoing similar ideas. Likewise, Devakī starts her lament with lullaby-like lines, regretting the fact that she could not sing like this to Kṛṣṇa, in PTM 7, and the very next decade is a complete lullaby to Rāma. Similarly, in PTM 9, a wailing Daśaratha mentions some of the events in Rāma's life, such as His going to the forest, which PTM 8 also does—e.g. giving Bharata His kingdom. These sparse events then get exclusive importance in the narration of the

---

in PTM 5. All these have in common the deep and powerful emotions felt by a jealous gopi (PTM 6), a longing Devakī (PTM 7) and a heart-broken Daśaratha (PTM 9). The intensity of the passion felt for the subject (i.e. God) is again the key link between the parental and erotic loves expressed in the PTM, as well as the omnipresent feeling of lack or loss, named *viraha-bhakti* by Friedhelm Hardy in his eponymous book (1983). In most decades, the poetic voice laments the loss of contact with the Lord and/or longs for it. Besides, the lack of attachment declared in the 4th decade is accompanied by a declaration of love for God, which means it is not totally different from the feeling expressed by the gopi in the 6th decade, since even lust when felt for God becomes divine and is not comparable to the attraction felt by a human being for another.

[27] Śrīraṅgam, to which the first three decades are dedicated, also appears in PTM 8.10, a lullaby dedicated to Rāma, who is equally identified with the Lord of Kaṇṇapuram. This shows the attraction that Śrīraṅgam has for the poet. Besides, it seems that all the temples sung by the poet, with the exception of Veṅkaṭa/Tirupati (leaving aside for the moment the controversial Virruvakkōṭu) are located in the Cōḻa country. Could this mean that the poet is someone who only knew about the Cōḻa land?

In Public domain. Digitization Muthulakshmi Research Academy

whole story of Rāma in PTM 10, including the elements found in PTM 8 and PTM 9. It is almost as if the poet finds an idea so good that he decides to dedicate a whole decade to it. [28]

Thus, there is indeed coherence within the decades. These (above-mentioned) elements seem to indicate that the PTM must have been written by a single person whose individuality shimmers through the *pācurams*. Whether it was someone called Kulacēkaraṉ or not is hard to establish unless one believes in his authorship of the signature verses as well, which is a point that will be discussed later.

1.4.3. The Contents and Themes of the PTM

Despite its brevity, the PTM has a remarkable variety of content, as Kulacēkaraṉ experiments with different voices and themes, as the following table shows.

Figure 1: Information on the number of verses contained in each of the decades of the PTM, the persona, the content and the metre that has been used by Kulacēkara Āḻvār in each of them.

PTM	Number of *pācurams*	Voice	Summary of the main ideas	Metre
1	11	The poet (?)	The persona expresses a desire to reach Śrīraṅgam. Description of the Lord and the town of Śrīraṅgam.	*eṇ-cīr kaḻineṭil-aṭi āciriya viruttam*
2	10	The poet (?)	The persona conveys the wish to have contact with the Lord's devotees in Śrīraṅgam.	*canta kali viruttam*
3	9	The poet (?)	The persona declares his mad love for the Lord of Śrīraṅgam and his dislike of worldly pleasures and people.	*kali viruttam*

[28] This not only suggests that the person who composed PTM 1 is likely to have composed PTM 2 (and that the one who wrote PTM 7 also wrote PTM 8), but also that such a peculiar practice of expanding an idea could simply mean that the author of all these decades might well be one and the same.

In Public domain. Digitization Muthulakshmi Research Academy

PTM	Number of *pācurams*	Voice	Summary of the main ideas	Metre
4	11	The poet (?)	The persona, desirous of contact with Veṅkaṭa, hopes to be born as various life (and non-life) forms in that place.	*taravu koccakak kalippā*
5	10	The poet (?)	The persona swears unconditional devotion for and dependence on the Lord of Viṟṟuvakkōṭu, whatever His indifference towards 'him.'	*taravu koccakak kalippā*
6	10	Cowherdesses abandoned by Kṛṣṇa	Cowherdesses express their anger at Kṛṣṇa's wayward and unfaithful behaviour.	*aṟu-cīr kaḻineṭil-aṭi āciriya viruttam*
7	11	Devakī	Kṛṣṇa's mother laments not having been able to bring Him up and enjoy His childhood.	*eṇ-cīr kaḻineṭil-aṭi āciriya viruttam*
8	11	The poet (?)/ Kausalyā (?)[29]	A lullaby for Rāma, who is associated with the Lord of Kaṇ(ṇ)apuram in this decade.	*taravu koccaka kalippā*
9	11	Daśaratha	Rāma's father laments having exiled his Son to the forest.	*aṟu-cīr kaḻineṭil-aṭi āciriya viruttam*
10	11	The poet (?)	The whole story of Rāma is recapitulated. Rāma is identified with the Lord of Tiruccitrakūṭam.	*eṇ-cīr kaḻi-neṭil-aṭi āciriya viruttam*

But despite this variety, a few elements recur throughout the PTM and even define it, such as bhakti; God and His different forms; and His dwelling place.

[29] Although traditionally taken to be a lullaby sung by the voice of Kausalyā there is nothing in the poem itself to prove this. Uttamūr (1999: 73), one of the modern commentators, confirms this view.

In Public domain. Digitization Muthulakshmi Research Academy

1.4.3.1. The All-Pervading bhakti

Bhakti,[30] from the Sanskrit verbal root *bhaj* ('to share'), became linked with loving, sharing, worshipping God. Over the centuries, bhakti became widespread over a large geographic area: from the Āḻvārs and the Nāyaṉmārs (6th c. - 9th c.) in southern India, to Narsi Mehta (15th c.) in western India, to Mīrābāi (16th c.), Sūrdās (15th c.) and Kabīrdās (15th c.) in the northern part of the country, to Caitanya Mahāprabhu (16th c.) in eastern India, all of them are interconnected by the one common factor that is emotional bhakti, often expressed in their compositions. And the dates of these people speak for themselves: it can be said that the Tamil ones are the earliest on the subcontinent.

Not that bhakti did not exist elsewhere or earlier: the Bhaga*vadgītā* (Bh.G.) mentions it for instance, but even if a step was taken towards an emotional form of bhakti, these older texts mostly concern themselves with its intellectual version, although the difference between the two is not always unambiguous in the Bh.G. While showing that in the early texts the closest emotions felt for God are 'wonder and fear,' Emmanuel Francis and Charlotte Schmid (2014: 2-4) point out that bhakti has meant different things to different people in different contexts and times, anything between serene veneration to the ecstatic form of worship. So, while bhakti according to the Bh.G. is largely intellectual, it takes an emotional form among the Āḻvārs.

In the Tamil context, bhakti came to be associated with a personal god, a specific place of worship (Francis & Schmid 2014: 5-8) and strong

---

[30] Kulacēkaraṉ himself does not use the term 'bhakti,' nor do most Āḻvārs. I am using bhakti as a synonym of 'devotion' following the established practice of modern scholars to denote a large variety of religious movements that spread over the subcontinent through many centuries. For more details, see Francis & Schmid's introduction to *The Archaeology of Bhakti I. Mathurā and Maturai, Back and Forth* (2014). After Rāmānuja, the Śrīvaiṣṇava acharyas have used the term 'bhakti' to refer to *bhakti-yoga* ('discipline of devotion'), which means much more than mere 'devotion.' For more information on this topic, see Vasudha Narayanan's '*Karma, Bhaktiyoga,* and Grace in the Śrīvaiṣṇava Tradition: Rāmānuja and Kūrattāḻvāṉ' (1992).

In Public domain. Digitization Muthulakshmi Research Academy

emotions. The focus was placed equally on the devotee and his/her mode of expression and wish to surrender to the god of his/her choice in order to achieve salvation. Some scholars, like Hardy (1983), suggest that the transition from intellectual to emotional bhakti happened in the South, and that this was made possible by the impact that the highly emotional devotional poetry found in the NTP had on how one perceived, loved and worshipped God. It is worth remembering that emotional bhakti poetry was in turn influenced by Caṅkam poetry.[31]

The Āḻvār bhakti is thus characterized by three main elements: it is expressed in the vernacular language, it is localised and it is highly emotional. And all these three factors are interconnected. Emotional bhakti, with the different emotions that it comes with and which characterize it, is a defining characteristic of Āḻvār (as well as Nāyaṉmār) poetry.[32] And the expression of all these emotions is made easier by the use of the poet's mother tongue instead of Sanskrit,[33] as

---

[31] The exchange of ideas has been a two-way process, with the 'North' playing an important role, in that all three, gods, myths and the early texts associated with bhakti, originated there (Francis & Schmid 2014: 11, 17). Ramanujan (2005: 104-106) points out how the developments brought about by the Guptas in the North laid the ground for the birth and growth of bhakti in the South, thanks to their encouraging the cult of Viṣṇu, the writing down of some Puranas and the promoting of Sanskrit inter alia. With the arrival of the Pallava rulers in the South, a new era dawned and 'the two "classicisms" of India, that of the Guptas and that of Tamil classical poetry, seem to have met.' The imperial Pallavas indulged in building long-standing temples, patronised brahmins and favoured Sanskrit too. And it was during this period that the poet-saints sang about different places of worship and gave them existence and identity.

[32] The poet, in this case Kulacēkaraṉ, gets ecstatic, hysterical even; he is as if possessed. This kind of obssessive love for God is also associated with madness, a theme that is recurrent in his poetry (see for example PTM 3).
I am intending to write a separate article on this theme, which cannot be developed here.

[33] Ramanujan (2005: 126-134) explains that by the time the bhakti poets came into existence, Tamil was a linguistically mature tongue that already had of old a substantial written literature. The Buddhists and the Jains did favour the use of non-Sanskrit languages such as Pāli and Apabrahmśa, but no vernacular language other than Tamil proved to be a ready alternative to Sanskrit. Therefore, although

In Public domain. Digitization Muthulakshmi Research Academy

well as by the fact that, as Ramanujan (2005: 134-139) points out, the distant and hard-to-approach God extolled in the Vedas and religious texts in Sanskrit becomes closer to the devotee, who reveres a God who has become 'local.' The Āḻvārs thus give themselves wholeheartedly to the worshipping of the image of their favourite Lord, a Lord that they feel also resides in temples, in a concrete way, as well as in their hearts, accessible like their mother tongue, a Lord who is personal, filled with human qualities and feelings, although not stripped of His divine ones. So much so that the Āḻvārs find it most natural to see themselves as girls in love with this Hero, very much like the *akam* heroines.

As for the PTM, bhakti for God takes many forms:[34] that of a devotee for the Lord (e.g. PTM 1), of a lover for her beloved (PTM 6), of a mother for her child (PTM 7), of a father for his son (PTM 9), or of a child who loves his mother (PTM 5.1), of the subjects for their king (PTM 5.3), of a patient for his physician (PTM 5.4), of the lotus for the sun (PTM 5.6) and of the young shoots for the rains (PTM 5.7). Love for God is diverse in its nature, and it is a natural and compelling feeling that the poet has for the One who takes many forms to be with him, and resides in places accessible to him.

1.4.3.2. God, His Forms and His Whereabouts in the PTM

Nārāyaṇa, or one of His forms is the object of worship in the NTP, and He lives in many places. Thus, He is seen reclining on the milk ocean[35];

---

far from rejecting the 'divine language,' which was the usual choice for religious compositions, the Āḻvārs were partial to their mother tongue, which was the most natural means of communicating the ecstatic feelings they had for their Lord. Thus the high emotions produced by bhakti poetry go hand-in-hand with the use of the mother tongue, in this case, Tamil.

[34] Although this is a topic of some importance, it is beyond the scope of this book to deal with it extensively. Also not mentioned here is the unconditional devotion that poet swears for the Lord's devotees, to whom he wishes close proximity, which is another important topic that deserves a separate, fully-fledged study.

[35] 'Māyōṉ who sleeps inside the cool milk ocean which moves [and brings] radiant red corals to the shores' (PTM 4.4).

In Public domain. Digitization Muthulakshmi Research Academy

He is also described as lying on a banyan leaf.[36] Nevertheless, the temple is where He seems to recline most often, a place which later came to be known as the 'site which He graciously delights in' (*ukantu aruḷina deśam*),[37] because one of His Āḻvār-devotees sang about it. Finding the transcendent Lord inside the temple is something that characterizes the poetry of both the Āḻvārs and the Nāyaṉmārs. In fact, the PTM itself contains references to many important shrines such as Śrīraṅgam and Veṅkaṭa.

The forms of Viṣṇu as He came down to this world, His incarnations as Rāma and Kṛṣṇa, are also very popular in the PTM,[38] with its second half focused almost exclusively on them.[39] Other than the temples and the mythological places, the heart of the devotee seems to be the place where God is enshrined:

> My **heart** will truly bristle [with joy] thinking of those who bristle [with joy]
> as the King who smashed the necks of the spurious bulls with roaring voices and dragged the bellicose snake [out of the pond],—
> He from Raṅgam in the South
> surrounded by rock-made, solid, big ramparts glowing with radiance,

---

[36] 'O You who swallowed the world that day as an infant on a banyan leaf!' (PTM 8.7). A cosmic aspect, this reclining posture of God who swallowed the world is very popular among the Āḻvārs. For more details, see Ate 1978: 379-385.

[37] The Śrīvaiṣṇavas consider the temples (or the temple-towns) lauded by the Āḻvārs as being special among all the sacred places: 108 of them, called *divyadeśams* (or 'sacred places') are part of the list, including 40 from the Cōḻa land, 2 from the 'middle land,' 22 from the Toṇṭai region, 11 from the 'northern' land, 13 from the 'mountain land,' 18 from the Pāṇṭiya country and 2 that are not of this world. This classification must have come into existence much after the Āḻvārs' times, probably in the medieval period. For a detailed study of the *divyadeśams* and the Āḻvārs' description of places, see Katherine Young's *Śrīvaiṣṇava Topoi: Constructing a South Indian Sect through Place* in Gillet, ed. 2014: 335-364.

[38] The PTM also mentions the *avatāras* as a boar (*varāha*), a dwarf (*vāmana*) and even Paraśurāma, although it is not clear whether the poet really considered the last as an *avatāra* (See PTM 10).

[39] Sometimes, as is the case in the lullaby, Rāma is associated with a Deity presiding over a temple in the Cōḻa land.

In Public domain. Digitization Muthulakshmi Research Academy

the black Cloud with a bow [on Its] body—
reaches their hearts, [and] shines from [there]. (PTM 2.5).

God does seem to shine in the hearts of the devotees, but His is not a presence that is abstract and formless: rather, He takes the forms of His incarnations and also that of the icon in the temple (in this case, the Lord of Śrīraṅgam). Thus, the heart becomes the stage on which Nārāyaṇa re-enacts some of the activities that He has done in His *avatāras*. It is this divine presence in the heart that takes possession of the devotees and makes them behave in an uncommon manner. The poet does not seem to include himself in the group of deserving devotees who have made their hearts the resting place of their Lord. But who dwells in the heart of the poet? The devotees themselves, the Āḻvār claims. This is another type of devotion present in the PTM, which Kulacēkaraṉ gives much importance to (e.g. PTM 2; see fn34).

Thus this Āḻvār's Lord becomes somebody close to the poet-saint, a local Hero who can be talked to and sung to since He happens to live in close proximity, in the temple or even better, in one's own heart.

1.4.4. The Language of the PTM

1.4.4.1. Kulacēkaraṉ's Tamil

Studying the Āḻvār's Tamil is important in dating him, in evaluating the impact of his literary predecessors and successors and in knowing more about the socio-linguistic context of his times. Here, I shall tackle only the question of dating the Āḻvār, and that too very briefly, as a preliminary for the more detailed study on the dating that is to come later.[40] In order to do this, I shall focus on the morphological aspect of the Āḻvār's Tamil.

The following table (Figure 2) is based on Eva Wilden's chart (Wilden in Gillet 2014: 330-331) that deals with morphological changes from early old Tamil to late old Tamil. Using this, I hope to give a broad idea of the period to which Kulacēkaraṉ may have belonged.

[40] Treatment of the other two topics, although of interest, is beyond the scope of this book.

In Public domain. Digitization Muthulakshmi Research Academy

Figure 2: Morphological changes from early old Tamil to late old Tamil.

Grammatical classes	Late Old Tamil form		Number of occurrences in the pre-bhakti corpus (C) & (P)[41]		Number of occurrences in the PTM		Number of occurrences in some other NTP works (A1, A2, A3, NTA, TP, TV, TM, TPE)	
Pers. pr.	*yāṉ* > *nāṉ* (1.sg. nom.)		*yāṉ* C P: 12	*nāṉ* C: 2 P: 0	*yāṉ* 14	*nāṉ* 6	*yāṉ* A1/A2/A3: 0; TV:1; NTA: 6; TP: 0; TM: 1; TPE: 0	*nāṉ* A1: 1; NTA: 0; TV: 2; TP: 1; TM: 2; TPE: 0
	niṉ > *uṉ* (2.sg. obl. stem + eventual case suf.)		*niṉ* C: ?; P: 18	*uṉ* C: 0; P: 1	*niṉ* 9	*uṉ* 23	*niṉ* A1: 4; NTA: 4; TV: 2; TP: 3; TM: 6; TPE: 1	*uṉ* A1: 2; NTA: 0; TV: 5; TP: 12; TM: 0; TPE: 2
Plural suffixes	*-kaḷ*		C: 16; P: 8		36		A1: 10; NTA: 7; TV: 7; TP: 12; TM: 23 (exc. *avarkaḷ*); TPE: 13	
	-kāḷ (voc.)		C: 1(?); P: 0		0		A1: 1; NTA: 2; TV: 1; TP: 2; TM: 2; TPE: 0;	
	-mār (3.pl.)		C: 6; P: 4		1		A1: 0; NTA: 0; TV: 1; TP 1; TM: 2; TPE: 0	
	-mīr (2.pl.)		C: ?; P: 0				A1: 0; NTA: 0; TV: 1; TP: 3; TM: 1; TPE: 0	
Present tense	*-kiṟ-*		C: 2; P: 3		8		A1: 0? ; NTA: 8; TV: 44; A2: 2; TP 3(+1? variant); TM: 12; TPE: 1	
Neg. abs.	*-āmal*		10(+2 āmal); P: 2		0		NTA: 5; TP: 1; TM: 0; TPE: 0	
Special cond./ conc.	*-ēl*	*abs.+ -ēl+*	C: 0; P: 4		2[42]		NTA: 3; TP: 1; TM: 4; TPE: 0	
		finite Vb.+ -ēl					NTA: 1; TM: 4	
		n.+-ēl						
	-ākil		C: 0; P: 0		1		NTA: 1; TP: 0; TM: 5; TPE: 0	
		n.+ākil					TM: 2	
	-il		C: 0; P: 0		2		NTA: 5; TP: 0; TM: 1; TPE: 0	
	-āl		C: 0; P: 2		0		NTA: 0; TP: 3; TM: 0; TPE: 0	
	-ēl (neg.)		C: 0; P: 1		0		NTA: 1; TP: 2; TM: 0; TPE: 0	
Special ipt.	*-īr* > *-īrkaḷ*		*-īr*	*-īr-kaḷ*	*-īr*	*-īrkaḷ*	*-īr*	*-īrkaḷ*
					1 (v.r.+ īr)	0	TP: 3 (2-ō); TM: 0; TPE: 0	TP: 1; TM: 0; TPE: 0
Neg. (abs. + *il*)					4		TP: 3; TM: 1; TPE: 0	

[41] (C) stands for the Caṅkam corpus, and (P) for the *akam* anthologies of the *Patiṉeṇ-kīḻkkaṇakku*; this selection is composed of around 400 poems which belong to six books (*Aintiṇai Aimpatu, Aintiṇai Eḻupatu, Tiṇaimālai Nūṟṟaimpatu, Tiṇaimoḻi Aimpatu, Kārnāṟpatu, Kainnilai*).

[42] One of them is a negative conditional *taṭāyēl*, which is not to be seen frequently before.

In Public domain. Digitization Muthulakshmi Research Academy

As work with such data is still in progress, it is not possible to go into details, make statements or draw conclusions about anything as yet. But it can be observed here that Kulacēkaraṉ experiments with newer forms, albeit without totally ignoring the older ones. So he may have belonged to a transitional period during which the language was evolving from early old Tamil to late old Tamil. Therefore, he can be situated somewhere in the middle among the Āḻvārs.[43]

1.4.4.2. *am tamiḻ*[44] or Early Malayalam?

Since it is often taken for granted that Kulacēkara Āḻvār was from Kerala (this point will be discussed later) and that he belonged to a period when a new language was beginning to emerge from Tamil, studies on the evolution of the Malayalam language often refer to the Āḻvār's work and make various hypotheses.[45] Although studying this

---

[43] Later in this introduction, I shall attempt to study Kulacēkaraṉ's dates using other sources.

[44] 'beautiful Tamil' (PTM 1.4).

[45] Most of them, however, seem to be of a propagandist nature and ideologically driven. For instance, without quoting his source, T. K. Krishna Menon (1990 [1939]: 12) states there are four stages of development of the Malayalam language. The first 'epoch,' he says, corresponds to the use of 'Karintamil' between 3100 BCE to 100 CE. He gives the example of Kulacēkara Āḻvār who composes in this language, 'with a strong admixture of Tamil in it,' with Sanskrit not having started to influence it. (I may be stating the obvious by pointing out that the PTM is written in Tamil, as the poet himself points out often, and not in Malayalam 'with a strong admixture of Tamil in it').
Speaking of the evolution of a different language in Kerala in his article 'Classical Status for Malayalam,' Puthusseri Ramachandran (2010: 19) claims that Kulacēkara Āḻvār's PTM began to be heard of by the 10th c. and asserts that it was composed 'in the west coast dialect in which a separate Malayalam identity could be seen.' Unfortunately he does not say how he came to that conclusion and I am unable to guess how either. In fact, S. Kulacēkaraṉ (1988: 241-242) even believes this Āḻvār's Tamil to be of the Cōḻa country without any trace of Pāṇṭiya dialects, let alone the west-coast Cēra one. Ramachandran goes on to proclaim that even in the early Caṅkam corpus in which the five *tiṇais* are mentioned 'Kerala's language' can be seen. He also adds that Iḷampūraṇar 'speaks of the distinct features of the west-coast dialects such as the dialects of Kuttanadu, Venadu, Karakandu and Pulinadu' in his commentary on *Tolkāppiyam*. Ramachandran (2010: 19) concludes that from the period of the Caṅkam works to the 10th c. the early phase of Malayalam can be

In Public domain. Digitization Muthulakshmi Research Academy

question in detail is beyond the scope of this book, it may be useful to point out one of the main arguments that figures in the debate.

Kulacēkaraṉ's use of the word *accaṉ* is often emphasised to prove the 'Malayalam' character of his Tamil, for this word, commonly used to mean 'father' in Malayalam is out of use in modern Tamil. But then, *accaṉ* is a term that existed in Tamil, although not widely used.[46] A possible hypothesis is that it could be a Western regional word.[47] But in his 9th c. *Tiruvācakam*,[48] Māṇikkavācakar too calls Śiva *accaṉ*. Therefore, there do not seem to be substantial reasons for claiming that the 9th c. Kulacēkaraṉ wrote in West-coast Tamil, an ancestor of Malayalam, merely based on his use of this particular word. Besides keeping in mind Rich Freeman's (2006: 441) suggestion that works in Malayalam came to be composed from the 12th c. onwards, although the 'named identity' of the language emerged only around the 16th c., it is worth

---

noticed. It is worth pointing out here that at the beginning of the 20th c. itself, M. Raghava Aiyangar (1915: 133) has explained the presence of the so-called words and expressions belonging to the dialect used in the *malaināṭu*, which can be taken as one of the early forms of Malayalam: while discussing the use of such words in the Tamil classics such as the *Cilappatikāram* and the *Maṇimēkalai*, he asserts that most such words did not belong to the Kerala region exclusively, but are merely old Tamil words. It may be that these had simply fallen out of use elsewhere in the Tamil land.

[46] Both the DEDR (50) and the TL define *accaṉ* as 'father' in Tamil, but the DEDR attributes to it a Dravidian origin and the TL states the Prakrit *ajja* (presumably from the Sanskrit *ārya*) as its origin. But the GHTL, which does not mention 'father' at all, only gives it the definitions of *kaṭavuḷ* ('god') and *talaivaṉ* ('master'), the illustration for the latter being the phrase found in PTM 2.9. Strangely enough, the example given for the first meaning is from *Tēvaram* 4.69.8, which Ayyar (2007: 181-185) translates as 'having fear' (*accaṉ* according to the translator deriving from *accam* – 'fear').

[47] Known as *ticai-c-col*, a regional term is a 'word borrowed in[to] Tamil from the twelve countries bordering the ancient Tamil land' [TL]). Both Mayilainātar and Naccinārkkiṉiyar, the medieval commentators of the Tamil grammar *Tolkāppiyam*, attest that the word is from *kuṭanāṭu* (See charts 2 and 3 in Chevillard in Kannan, ed. 2009: 21-22), which the TL defines as 'the region where a dialect of Tamil was spoken, probably a portion of modern Malabar.' It seems that the classification is medieval and, therefore, perhaps not old enough to apply in the present case.

[48] *accaṉ āṇ peṇ ali* - 'Father is a man, a woman, a hermaphrodite' (3.29).

In Public domain. Digitization Muthulakshmi Research Academy

remembering here that the Āḻvār himself claims to write in good Tamil, not once but in every decade except one.[49]

2. An Introduction to Kulacēkara Āḻvār

One can find very little information on Kulacēkaraṉ that is entirely reliable, a problem that affects the study of most classical and early bhakti authors in Tamil. The basic sources of information are anonymous verses later added to texts or corpora,[50] a few inscriptions, colophons, and references to a particular work or author in other texts, most often medieval commentaries and other Śrīvaiṣṇava sectarian works in this context, including hagiographies, which are often unreliable. In the case of Kulacēkaraṉ, whose very identity is problematic, there is very little that is trustworthy when it comes to dating him, except for one inscription (which will be discussed later).

Therefore, in order to understand who he was, we shall first have a brief look at what he says about himself, intentionally or otherwise; then we shall focus on what traditional texts have to say about him. And finally, we shall discuss modern scholars' interpretations of and hypotheses about these elements, mostly (but not only) derived from

---

[49] *naṭai viḷaṅku tamiḻ mālai pattum* - 'all ten [songs] of the Tamil garland brilliant in rhythm' (1.11)
collil iṉ tamiḻ mālai – 'the sweet Tamil garland in the words [of Kulacēkaraṉ]' (2.10)
paṉṉiya nūl tamiḻ – 'the Tamil of [this] thread that was spun' (4.11)
nal tamiḻp pattum – all ten [poems] in good Tamil (5.10)
iṉ tamiḻ mālai pattum – 'all ten [songs of] the garland in sweet Tamil' (6.10)
nallicai tamiḻ mālai – 'Those who master the musical Tamil garland' (7.11)
tamiḻ mālai – 'the Tamil garland' (8.11)
cīr ārnta tamiḻ mālai – 'Tamil garlands filled with excellence' (9.11)
nalliyaliṉ tamiḻ mālai pattum – 'all ten [songs] in sweet Tamil of good quality' (10.11)
It is possible to argue here that the Āḻvār himself was unaware that his language was actually not Tamil, but it is difficult to agree with this. It is also possible to interpret the word *tamiḻ* differently, given that it can mean 'sweetness,' 'melodiousness,' or 'refined quality' (TL). But Kulacēkaraṉ's use of the word in a context where it clearly is a reference to the language dismisses such a possibility, i.e. when he places *tamiḻ* on an equal footing with the *vaṭa-moḻi* ('the northern language,' i.e. Sanskrit, in PTM 1.4).

[50] It is hard to establish their historicity or the date when they were added.

In Public domain. Digitization Muthulakshmi Research Academy

the two above sources, in their process of reconstructing the historical figure of this poet from scattered pieces of information and missing elements.

2.1. Kulacēkaraṉ in His Own Words

2.1.1. Kulacēkaraṉ's Signature Verses

2.1.1.1. The Reliability of Signature Verses

Kulacēkaraṉ seems to give information about his identity in the last *pācurams* of his decades: he invariably mentions his name (or title?), often accompanied by a string of epithets naming the various capitals that he claims to have ruled over; some (self?) praise of his valour and skills, which seem like set phrases; as well as the benefit(s) that one gets by reciting the decade (See Figure 3).

Called 'coda' or 'signature verse' (Peterson 2007: 22), this type of verse is roughly the equivalent of a *phalaśruti* ('the hearing of result' [tr. Cutler 1984: 95]),[51] a common trait of devotional and sacred works in Sanskrit, including the Puranas.[52] Naming them 'metapoems,' Norman Cutler (1984: 96) points out that the rhetorical register of the *phalaśrutis* is different from that of the other verses since they speak about the text itself and that in these poems, the poet stops using his/her own voice and uses the third person, refers to him/herself by name and mentions his/her native place. We can also notice that the poets are not very humble in their claims, which tend to be hyperbolic.[53] Explaining that

---

[51] Indira Viswanathan Peterson (2007: 22) defines the concept thus in the case of the Śaiva poets: 'The last verse of Campantar's and Cuntarar's *patikams* forms a coda or signature verse, in which the poet includes his name and speaks about himself, the nature of his song, and the benefits of singing or listening to it.' Kulacēkaraṉ produces signature verses with a similar content.

[52] According to the later Śrīvaiṣṇava scholars, the content of a typical *phalaśruti* follows certain rules such as *vaktṛvailakṣaṇya* - 'excellence of the author,' *viṣayavailakṣaṇya* - 'excellence of the topic,' and *prabandhavailakṣaṇya* - 'excellence of the work' (Ayyangar 1972: 103). These elements can be found in Kulacēkaraṉ's signature *pācurams*.

[53] According to B.V. Ramanujam (1973: 200-201), it was common for Tamil poets, both in the NTP and in the *Tēvāram*, to refer to themselves in eulogistical terms in their

In Public domain. Digitization Muthulakshmi Research Academy

'in this way the Tamil saint creates his own persona and 'historicizes' it,' Cutler concludes that this is an invitation from the poet to the audience to enter his world of experience.

While this does not contradict the traditional beliefs, some other hypotheses do. A few modern scholars believe that the signature verses were 'appended' to the original decades.[54] Others have refuted this theory on various grounds. The most important argument is that the NTP, for example, needs to include all the signature verses to reach the number 4000 (Hardy 2001 [1983]: 271 fn97). It may be worth remembering here that the way a *pācuram* is counted could itself have been manipulated in order to get this round figure.[55] Cutler (1987: 28),

---

signature. This practice was accepted as a convention just like the writing of *praśastis* ('panegyrics') in the inscriptions, and therefore was not frowned upon. He adds that it was not uncommon for the Tamils to claim conquests and rulership over neighbouring lands without actually having achieved the feats or to claim the titles of their ancestors; or for the feudatories to claim the various titles of their overlords. Therefore, he does not doubt that these closing verses of the decades were written by Kulacēkaraṉ himself, although he finds their content unreliable.

[54] A certain Ramanatha Iyer [possibly spelt as Ayyar by the scholar himself], quoted by V.T. Induchudan (1971: 242), believes that the last *pācurams* in each decade could merely be colophons added by later generations, probably by the 12th–14th centuries. This theory appears to gain strength from the fact that the content of the boastful last *pācurams* seem to gainsay the spirit of humility and detachment found in the other ones. Induchudan (1971: 242) does not share Iyer's point of view for he believes that a poet who was devotional besides being royal must have had a complex personality, which would explain the seemingly contradictory passages found in the last *pācurams* of the decades.

Francis X. Clooney (1991: 263) sees such verses as 'the first commentary on the songs.' Discussing such verses in Nammāḻvār's works, he (1991: 263n13) claims the following about the adding of these signature verses: 'Whether appended by Nammāḻvār or by a later editor, in my view, the 11th verse of each song in *T* [*iruvāymoḻi*] constitutes a second level of discourse in relation to the song which it concludes. These verses serve too, by the device of *antādi* (each song begins with the last word of the preceding *phalaśruti*, and the following song begins with the last word of its *phalaśruti*) to fix each song's place in relation to the songs before and after it.'

[55] The Vaṭakalai Śrīvaiṣṇavas, for example, count the number of *pācurams* of Tirumaṅkai's *Ciṟiya Tirumaṭal* and the *Periya Tirumaṭal* differently from their Teṉkalai counterparts, which allows them to include Tiruvaraṅkattamutaṉār's *Irāmānuca Nūṟṟantāti* (13th c.?) in the NTP.

In Public domain. Digitization Muthulakshmi Research Academy

however, pertinently points out that the *antāti* style[56] would be disturbed by the addition of external verses such as signature poems.[57]

Moreover, since it is the practice 'of all the Āḻvārs to place their name or *mudrā* in the closing verses of their songs' and since the Śaivite Nāyaṉmārs do the same (*tirukkaṭaikāppu*), there is (as already pointed out by Aiyar [1931: 653]) no reason to believe that they are interpolations. That the Nāyaṉmārs should also have had this practice, and that too in one of their earliest compositions,[58] is a good sign, since there may have been mutual influence between poets. But did the Nāyaṉmārs themselves write such verses, because not all the Āḻvārs did (see fn61), despite what Aiyar claims? Many scholars might answer in the negative.[59]

Refuting critics who point to the thematic difference found in the concluding verses as proof of a different person composing them,

---

[56] See fn15.

[57] It can of course be argued that the person who added a *phalaśruti* to a poem composed in the *antāti* style could have written the following *pācuram* as well so that it fits into the pattern. But in a work of the TVM's size, doing this would mean appending at least a hundred *phalaśrutis* and a hundred *pācurams* following them. The non-feasibility of this is mentioned by Hardy as well (2001 [1983]: 271, fn 97). And it is difficult to say whether a medieval sectarian commentator would have tampered with a text that he probably held as highly sacred. Besides, as pointed out by Archana Venkatesan (2010: 143), some decades in the NTP are composed of nine (e.g. PTM 3), ten (PTM 2, 5, 6) or eleven (PTM 1, 4, 7, 8, 9, 10) *pācurams*, including the signature verses. What can we make of these decades of various sizes, which form a complete unit? And the decade with nine *pācurams*? Can we still claim that they were later additions? Did Kulacēkaraṉ indeed write 'decades' with less than ten verses? Or is it possible that some verses were lost over time? It is interesting to note that Kulacēkaraṉ uses the word *pattu* (literally meaning 'ten,' referring thus to a decade) in the *phalaśruti*, whether the decade contains ten *pācurams* (the 5th and 6th decades) or eleven (1st, 8th and 11th), including the *phalaśruti* in both cases.

[58] There are such verses in *Tiruvālaṅkāṭṭu mūtta tirupatikam* and *Tirupatikam*, composed by Kāraikkālammaiyār, the Tamil Śaiva poet, probably the earliest to have produced such stanzas (Veluppillai 2013: 44). She is thought to have lived around the time the *Paripāṭal* was composed and is more or less a contemporary of the early Āḻvārs (Gros in Kāraikkālammaiyār & Karavelane 1982: 102).

[59] For more details on this issue, see Uthaya Veluppillai's doctoral dissertation *Cīkāḻi : Hymne, héros, histoire. Rayonnement d'un lieu shivaïte au Pays Tamoul* (2013: 50-53).

In Public domain. Digitization Muthulakshmi Research Academy

Cutler (1987: 28) points out that the writers of medieval bhakti literature and the Śrīvaiṣṇava commentators had a different means of adding such verses: the introductory *taniyaṉs*, or 'laudatory verses,' which were appended at the beginning of the poem.[60]

Kulacēkaraṉ systematically includes a *phalaśruti* at the end of each decade. But some other Āḻvārs either do not have any at all[61] or else they *do* have one that gives their names and/or their places of origin, but with no mention of the fruit of reciting.[62] If the signature verses were later additions, why is it then that whoever appended them to some works did not do so to the others? Why are Tiruppāṇ's and Toṇṭaraṭippoṭi's decades devoid of this? Why do the three early Āḻvārs' works not even have a signature verse let alone a *phalaśruti*? They all lived after the practice had been started and that too, in slightly different times.

It therefore seems to me that the practice is a genuine one, not something that was introduced later, for example, by medieval editors; in the case of the PTM, I believe that Kulacēkaraṉ himself wrote them.

---

[60] Agreeing with Cutler, Venkatesan (2010: 143) shows that these *taniyaṉs* laud the poet, the great value of his/her work and even hint at the benefits gained by reciting them, and adds that as far as Āṇṭāḷ's NTM is concerned, the *phalaśruti* is the 10th *pācuram* (therefore it is not as if an 11th *pācuram* was added to a decade by someone else) and hence, the appended-verse theory would disrupt the inherent structure of the poem. Moreover, in Āṇṭāḷ's case, some of the *phalaśrutis* are not exactly *phalaśrutis* since they do not state the fruit of recitation of a certain decade, although they possess other characteristics, such as the name of the author (Venkatesan 2010: 143). This is also true for some of Nammāḻvār's and Tirumaṅkai's signature *pācurams* (e.g. TVM 1.2.11 or 2.3.11 or 9.4.11 and PeTM 7.4.10 or 8.9.10, respectively).

[61] e.g. the first three Āḻvārs and their *antātis*, Tirumaḻicai and the works attributed to him, as well as the composer of a single decade, Tiruppāṇāḻvār.

[62] Āṇṭāḷ's NTM 11.10 for example is non-formulaic: it does not give the name of the poet but that of Viṭṭuciṭṭar, supposedly her father; nor does it give a *phalaśruti*.

In Public domain. Digitization Muthulakshmi Research Academy

2.1.1.2. The Contents of the Signature Verses

Figure 3: The signature pācurams *and the* phalaśrutis *found in the* PTM.

Decade & *pācuram*	*phalaśruti:* Those who master the decade shall:	Signature
1.11	reach Nārāyaṇa's feet	*kuṭai viḷaṅku viṟal tāṉai koṟṟa(m) oḷ vāḷ kūṭalar kōṉ koṭaik kulacēkaraṉ col ceyta* – 'by the munificent Kulacēkaraṉ, king of the people of Kūṭal—who shines with a [royal] parasol, a victorious army and a sword glowing with victory'
2.10.	become the devotees' devotee	*kolli kāvalaṉ kūṭal nāyakaṉ kōḻik kōṉ kulacēkaraṉ* – 'Kulacēkaraṉ, the guardian of Kolli, the master of Kūṭal, the king of Kōḻi'
3.9	have no affliction	*koṅkar kōṉ kulacēkaraṉ* – 'Kulacēkaraṉ, the king of the Koṅku people'
4.11	[be considered as] deserving devotees	*kol navilum kūr vēl kulacēkaraṉ* – 'Kulacēkaraṉ with a sharp spear trained in killing'
5.10	not reach hell	*koṟṟa(m) vēl tāṉaik kulacēkaraṉ* – 'Kulacēkaraṉ with a victorious spear [and] army'
6.10	have no affliction	*kolli nakarkku iṟai kūṭal kōmāṉ kulacēkaraṉ* – 'Kulacēkaraṉ, the chief of the Kolli city, the emperor of Kūṭal'
7.11	quickly reach Nārāyaṇa's world	*kolli kāvalaṉ māl aṭi muṭi mēl kōlam ām kulacēkaraṉ* – 'Kulacēkaraṉ, the guardian of Kolli, whose crown of the head is embellished by Māl's feet'
8.11	[be considered as] deserving devotees	*kol navilum vēl valavaṉ kuṭaik kulacēkaraṉ* – 'Kulacēkaraṉ with the [royal] parasol, the capable [wielder] of the spear trained in killing'
9.11	shall not go on the evil path	*kūr ārnta vēl valavaṉ kōḻiyar kōṉ kuṭaik kulacēkaraṉ* – 'Kulacēkaraṉ [who has] a [royal] parasol, the king of the Kōḻi people, capable [wielder of] a lance that is full of sharpness'
10.11	shall arrive below the feet of Nāraṇaṉ	*kol iyalum paṭait tāṉai koṟṟa(m) oḷ vāḷ kōḻiyar kōṉ kuṭaik kulacēkaraṉ* – 'Kulacēkaraṉ with the [royal] parasol, the king of the Kōḻi people [who possesses] a victorious, glowing sword [and] an army with weapons given to killing'

The most explicit, recurrent element to appear in these lines is Kulacēkaraṉ calling himself king, with the frequent term *kōṉ* as well as

In Public domain. Digitization Muthulakshmi Research Academy

other synonyms,[63] and the mention of royal paraphernalia.[64] Thus he presents himself as a ruler possessing many things kshatriya (such as weapons)[65] and royal. What is equally interesting is the choice of capital cities he claims as his own: a) Kūṭal, which later came to be known as Madurai, the Pāṇṭiya capital; b) Kolli, generally thought to be a mountain (Sastri 2006 [1955]: 131) which was under the control of the Cēras (Nagaswamy 1995: 9-10) before they moved westward, and which is currently located in the Tamil land; c) Kōḻi, often, but not always, identified with Uraiyūr, the early Cōḻa capital[66]; and d) the *koṅku* people of the *koṅku* land.

He thus claims to have owned the lands that were traditionally ruled by the Cēras, Cōḻas and Pāṇṭiyas. And his mention of his prowess and the possession of armies and weapons might also suggest that he often went to war and emerged victorious. And one may presume the poet implies that *that* was how he conquered many kingdoms. Is there any way to prove or disprove these claims? Do historians know of a king who was so powerful in southern India, some time before the end of the first millenium?

What is strange is that, despite the traditional sources (as well as some modern scholars) persisting in claiming that he was a Cēra king (which will be discussed later), Kulacēkaraṉ himself *never* says so, at least not using the word 'Cēra.' He does not mention the names of the Cōḻas or the Pāṇṭiyas either for that matter. Nevertheless, his repeated mention of the *koṅku* country and the city of Kolli, which is itself in the *koṅku* region, is noteworthy at this juncture, as the region was linked to the Cēras at some point.

---

[63] i.e. *kāvalaṉ*, *nāyakaṉ* and *kōmāṉ*. Studying the Tamil roots, Hardy (2001 [1983]: 254) claims that while *kāvalaṉ* and *nāyakaṉ* suggest that he was a king, the words *kōṉ* and *kōmāṉ* point to a 'chief' or a 'chieftain.'

[64] Hardy (2001 [1983]: 254) believes that these details corroborate his claims to be a chief.

[65] He also refers to Rāma as *eṅkaḷ kulattu iṉṉamute* ('sweet Nectar of our lineage' PTM 8.3) which has been used to assert the Āḻvār's 'kshatriya-hood' (Piḷḷai & Aiyangar 1997: I).

[66] Sastri 2006 [1955]: 152.

In Public domain. Digitization Muthulakshmi Research Academy

In order to see where Kulacēkaraṉ places himself, we shall now have a look at the various geographic links that tie Kulacēkaraṉ to certain places by virtue of his own claims.

2.1.1.2.1. The Cēra and Koṅku Links – Kolli and Viṟṟuvakkōṭu

The main reason for Kulacēkaraṉ being traced back to the Cēra land by later scholars is mainly his naming two locations, Kolli and Viṟṟuvakkōṭu.

Kolli(nakar)

Some scholars, such as Aiyangar (1920: 35), identify Kolli with Quilon/ Kollam, now located in Kerala, for no apparent reason, except perhaps because the names sound similar.

Others, like Aiyangar (1917: 30, 44), consider it to be the old Vañci, the capital of the Cēras, also known as Karuvūr (modern-day Karūr, located in Tamilnadu [TN]). As for Aiyangar (1929: 162-164), he takes Kulacēkaraṉ's claim to be the *koṅkar kōṉ* and *kolli kāvalaṉ* as evidence for his being a Cēra ruler possessing the Koṅku land[67] with Kolli as his capital.[68] He thus believes that the Āḻvār must have belonged to the

---

[67] He reminds the reader that, ever since the Caṅkam age, the Cēra country included modern-day Coimbatore and Salem districts, as well as the Kuṭaku and Malayāḷa countries, and that its capital was Karuvūr (modern Karūr), which is close to the Kolli hills and which ancient works refer to as the big city of Vañci. This is the reason why, for example, Tirumaṅkai alludes to *teṉ nāṭaṉ kuṭa koṅkaṉ cōḻaṉ* – 'the [king] of the southern country [i.e., Pāṇṭiya], the [king] of the western Koṅku, the Cōḻa [king]' PeTM 6.6.6). Due to frequent invasions and possession by other kings, the Cēra kings ruled, too, from another city by the Western sea, called Makōtai or Koṭuṅkōḷūr, which the ancient writers did not refer to as Karuvūr, and which was never referred to as a port. The ancient name of Vañci was given to the 'new' capital when the former was totally abandoned. The theory that Karuvūr was the ancient Cēra capital, which they left to rule from the West, is a historical fact; Aiyangar takes pains to quote various sources to come to this conclusion. But there is no way we can claim with absolute confidence that Kulacēkaraṉ was a Cēra king who lived when the Cēras ruled from the two capitals.

[68] Aiyangar believes that by putting Kolli on the same plane as Kūṭal and Kōḻi in *kolli kāvalaṉ kūṭal nāyakaṉ kōḻi kōṉ* (PTM 2.10), the Āḻvār shows that his capital must indeed have been called Kolli and that it must have been turned into a fortressed

In Public domain. Digitization Muthulakshmi Research Academy

8th c., a period when the Cēras ruled from both Kolli and Makōtai in the West. While Śrīvaiṣṇava acharyas have mentioned Kozhikkode, Kolli-nakar and Vañcikkaḷam/Tiruvañcaikkaḷam[69] as the Āḻvār's birthplace,[70] Aiyangar (1929: 170-172) suggests that the last two might be different appellations of Karuvūr.[71]

A few identify Kolli with Kollimalai in the Salem district in TN: Hardy (2001 [1983]: 260-261, fn67) points out that Kolli was a name given to a range of hills in the Tiruccirāppaḷḷi district, and refers to a title of the Cēra (king).[72] He claims that Kolli came to mean Quilon in Kerala, a couple of hundred kilometres away from the Śrīraṅgam area, due to a confusion.[73]

Because Kulacēkaraṉ mentions that he is the ruler of both Kolli and the people of Koṅku, I think it is possible that it is the Kolli hills that he refers to in his poems. That the Koṅku region was part of the ancient

---

capital because of the attacks and invasions of other kings. This could have happened either during Kulacēkaraṉ's time or that of his ancestors', according to him. This interesting hypothesis cannot be verified, although it seems acceptable to conclude that Kolli was also a capital, very much like the other places listed with it.

[69] Tiruvañcaikkaḷam is known for its Śaivite connection, being the only temple in Kerala that is praised in the *Tēvāram*. It is linked with the saint Cuntaramūrti Nāyaṉār, who is said to have left for Kailāsa from there along with the Cēra king Cēramāṉ Perumāḷ, who reigned from Mahodayapuram/ Koṭuṅkōḷūr (Bharaneedharan 1988: 373-376). The cult of Viṣṇu does not seem to have existed or left any trace whatsoever in that place. It is the cult of the goddess (Bhagavatī) that now dominates and defines the identity of this town (Bharaneedharan 1988: 363-372). The only Vaiṣṇava centre near this area is a small town of lesser importance called Tirukkulaśekharapuram, situated three kilometres away from Koṭuṅkōḷūr.

[70] Aiyangar (1929: 170-172) points out that a) the *Divyasūricaritam* opts for the modern-day Kozhikkode, b) Piṉpaḻakiya Perumāḷ Jīyar for Kolli-nakar and c) Vedānta Deśika and Maṇavāḷa Māmuṉi for Vañcikkaḷam. More on these Śrīvaiṣṇava acharyas and their works later.

[71] He does, however, point out that it is not appropriate to identify Vañcikkaḷam with Tiruvañcaikkaḷam, the shrine to Śiva sung by the Śaiva Nāyaṉmārs.

[72] It is worth pointing out that *kolliccilampaṉ* (or 'lord of the Kolli hills' [TL]) seems to have been first attested by the 9th c. Tamil thesaurus, the *Tivākaram*.

[73] And this, Hardy thinks, is the reason why hagiographers and some other scholars such as S. Krishnaswamy Aiyangar came to believe that Kulacēkaraṉ was like an emperor of the region.

In Public domain. Digitization Muthulakshmi Research Academy

Cēra kingdom is accepted by Nilakanta Sastri (2006 [1955]: 112) who, along with many other scholars such as Narayanan (1996: v) and Veluthat (2009: 242), points to the discovery of Cēra inscriptions near Karūr as evidence. The Koṅku-Cēras ruled from there, and Kulacēkaraṉ is sometimes thought to be one of these (to be discussed later).

Virruvakkōṭu

One of the main reasons why Kulacēkara Āḻvār is thought to be from what is now called Kerala, is his mention of a place called Virruvakkōṭu, now deemed a *divyadeśam* from that land.[74]

Kulacēkaraṉ does not betray any knowledge of the western mountainous and coastal regions in his PTM, as he has mostly sung about Cōḻa temples like Śrīraṅgam, Kaṇṇapuram and Tiruccitrakūṭam. And it is on this basis that Aiyangar (1929: 166-167) raises the issue of the identity of Virruvakkōṭu. Refuting the theory that this town is situated in modern-day Kerala,[75] where it is known as Tirumittakkoḍe,[76] Aiyangar (1929: 363) suggests that it must rather have been located in the Koṅku region near the Cōḻa border, possibly close to Kolli city (See the part on Kolli(nakar) above), which the Āḻvār mentions in his *phalaśruti* poems.[77] After making further hypotheses on the role played

---

[74] See fn37.

[75] He asks himself the following questions: if Virruvakkōṭu really was in Kerala, then how could Nammāḻvār, who belonged to the southern Pāṇṭiya land and who sang about all the temples of Kerala mentioned in the NTP, have left this one out? Why would Kulacēkaraṉ, who sang about this temple, have left out the other temples of the Kerala region? How can it be that the devout kings of that region did not pay any attention to it? Is it possible that the Virruvakkōṭu that is mentioned in the PTM is a place that Kulacēkaraṉ knew of but Nammāḻvār did not?

[76] With passing time, *tiruvirruvakkōṭu* or *tiruvittuvakkōṭu* may have come to be pronounced as *tirumittakkoḍe*.

[77] He then cites a personal communication with R. Raghava Aiyangar concerning the existence of a brahmin quarter in Karūr near the Viṣṇu temple on the banks of the river that used to be called Āṉporuṇai and was still known as *Vittuvakkōṭṭu agrahāram* (*agrahāram* = 'royal donation of land to Brahmans; land or village thus given' [MW]). He also quotes a few lines from the *Akanāṉūṟu* 93 and from the *Cilap.* 29 (*taṉ poruṇai cūḻtarum vañciyār kōmāṉ* - 'the king of the people of Vañci, which the cool Poruṇai surrounds') to make his point.

In Public domain. Digitization Muthulakshmi Research Academy

by Virruvakkōṭu[78] and its temple,[79] Aiyangar concludes that the present-day Tirumittakkoḍe in Kerala could have been founded later and named after the Virruvakkōṭu that the Āḻvār mentions. This argument goes against Narayanan's (1996: ix),[80] but it seems like a

---

Aiyangar (1929: 168-169) further refers to an inscription found in the main Viṣṇu temple in Karūr, which mentions *vitvakkōṭṭu* emperumāṉ śrī apayappiratāṉa raṅkanātaṉ saṉṉati* ('the shrine of Śrī Abhaya pradāna Raṅganātha, our Lord of Vitvakkōṭu'), and an old icon of Viṣṇu unearthed and placed at the back of the temple, which he identifies with the Lord of Āṭakamāṭam mentioned in the *Cilap.* and the Lord of Virruvakkōṭu sung about by Kulacēkara Āḻvār. The inscription, if it is indeed the one that exists there now, cannot be taken as evidence to prove anything older than a century, for it is clear from the names mentioned (along with initials, a practice that came into existence after the British took over the Tamil land) that it must be from the early 20th c. It is not now possible to check if Aiyangar came across an older inscription which has since been replaced by a new one, or if the new one copies parts of an old inscription and adds new information on the renovation of the temple. The theory is acceptable if the evidence given can be proved to be adequate.

[78] Aiyangar (1929: 168-169) points out that, literally meaning 'the bank of a river where learned men lived,' Virruvakkōṭu must have been one of the fortressed places, the *eyil puṟa irukkais* praised by Cāttaṉār, since Kulacēkaraṉ himself describes it as 'Virruvakkōṭu surrounded on [all] sides by walls touching the sky.'

[79] Turning his attention to the content of the decade on Virruvakkōṭu, Aiyangar concludes that phrases such as '[although You] do not curb the grief [that You] give [me]' (PTM 5.1), show that Kulacēkaraṉ never left the Lord of that shrine even for a day, and that expressions like 'Even if You do not take possession of [and] accept me' (PTM 5.2), suggest that due to some obstacle the Āḻvār may have been forced to leave the Lord and is therefore seen lamenting. That could be due to an invasion of Karuvūr by the Pāṇṭiyas, who had often taken possession of it. Aiyangar then claims that whatever the reason behind the Āḻvār's sorrow, the Lord of Virruvakkōṭu was worshipped on a daily basis by the poet-saint, thus suggesting that this shrine was located near his capital in the Koṅku country. None of these hypotheses can be verified.
According to Aiyangar, that this land had shrines for Viṣṇu is alluded to by Periyāḻvār: *koṅkum kuṭantaiyum (...) eṅkum tirintu viḷaiyāṭum eṉ makaṉ* ('my Son plays wandering around everywhere in Koṅku and Kuṭantai [modern-day Kumbakonam]' – PerTM 2.6.2). The Virruvakkōṭu that was sung by Kulacēkaraṉ is not a place that is currently identified as such in Kerala. This place must have been founded in memory of the former place and named after it, when the Cēras gave up Karuvūr-Vañci and ruled solely from Koṭuṅkōḷūr.

[80] He mentions an inscription of Ravi Kōta, whom he claims to be Kulacēkaraṉ's successor, from 'Tirumiṟṟakōḍe,' which he says contributes to the identification of

In Public domain. Digitization Muthulakshmi Research Academy

sound one to me, as it is not uncommon for people who migrate to give old, cherished names to the places they found in a new land. The place that Kulacēkaraṉ mentions could very well be located in the Koṅku land that he mentions in his PTM.

At this point more questions surface on Viṟṟuvakkōṭu and its link with the poet. Kulacēkaraṉ dedicates a whole decade to the Lord of Viṟṟuvakkōṭu, and he is the only Āḻvār to do so. Why is he the only one to sing in praise of this temple? Is it because the temple came to prominence in his time only to be forgotten later on? Or is it because it was close to Kulacēkaraṉ's heart, though not an important shrine in itself? While trying to answer these questions, it is possible to agree to an extent with theories according to which the deity in the Viṟṟuvakkōṭu shrine may have been Kulacēkaraṉ's family deity;[81] that the relative lack of the temple's popularity may be due to the remoteness of its location; that it may have been located near Karūr rather than in modern-day Kerala. But none of these hypotheses can be proved beyond doubt.

---

this place with 'Viṟṟuvakōḍe' praised in the PTM and considered as one of the thirteen most important Vaiṣṇava temples found in the 'Malaināṭu,' the 'mountain country,' i.e. Kerala. This argument raises a few questions: might it not be possible that two Viṟṟuvakkōṭus existed and that both were of importance to the Cēra rulers at different times? Is it not possible that the Āḻvār sang of such a place in the Cōḻa land (given that most temples he names are from this land) and that the later Cēra king built another town and gave it the name of a place that was dear to his clan? Aiyangar is also of this opinion. For more details on this, see Aiyangar 1929: 264-265.

[81] The way this Āḻvār expresses his unconditional surrender to Him seems to suggest that. The personal tone in the decade, the ensuing familiar similes (the Lord is like the mother/husband, the persona is like the child/wife, respectively) and the barely concealed claim that the Lord is indifferent to his problems, point to a Deity close to his heart. While composing songs on Śrīraṅgam, Veṅkaṭa and Tiruccitrakūṭam, Kulacēkara Āḻvār mentions other devotees: priests, celestials, and human devotees. But there is no such reference in the decade on Viṟṟuvakkōṭu, and this may or may not have been a conscious choice. Is it because not many people visited the temple in his time? Or is it because the Āḻvār felt possessive about this particular temple and its Lord? Or was he too upset to think about the devotion of others? We cannot say. It is worth pointing out that Hardy (2001 [1983]: 260-261 fn67) believes that Viṟṟuvakkōṭu could have been a 'home or family temple.'

In Public domain. Digitization Muthulakshmi Research Academy

2.1.1.2.2. The Pāṇṭiya, Cōḻa and Pallava Links – Kūṭal, Kōḻi and Mallai

Kūṭal, which Kulacēkaraṉ mentions, is the city that was later known as Madurai, the capital of the Pāṇṭiyas.[82] The Āḻvār claims kingship over this place as well, and this has given rise to many hypotheses among scholars, some of whom even believe in the existence of a close link between the Cēras and the Pāṇṭiyas, to which, according to them, Kulacēkaraṉ's words and title bear witness.[83]

---

[82] Hardy (2001 [1983]: 260-261 fn67) refutes this identification and the theory that tends to consider Kūṭal as being a short form of Nāṉmāṭa Kūṭal, the latter being another name for Madurai. He thinks Kulacēkaraṉ could not possibly have been a Pāṇṭiya king. Citing the example of Kōṭṭi becoming Kōṭṭiyūr he rather concludes that it is the present-day Kūṭalūr (from Kūṭal + *ūr*), a small temple town between Kumbakonam and Thanjavur, where the temple of Jagatrakṣaka Perumāḷ (or Vaiyam Kātta Perumāḷ in Tamil) is situated. If this was the case, would someone boast of being the Lord of Kūṭal, especially since it does not seem to have any historic importance? Furthermore, *kūṭal-ūr* seems to mean 'meeting place,' a common denomination for any place located at some sort of crossroads. In the list that Kulacēkaraṉ gives, the other towns seem to be capitals (Kōḻi and Kolli, although the latter may be subject to debate), so Kūṭal must be either a capital or an important city. And it is worth remembering here that Kūṭal was known by that name since at least the time of the *Kalittokai* (31).

[83] As seen in the introduction, Kulacēkaraṉ is also referred to as Kulacēkara Perumāḷ by the Śrīvaiṣṇavas. It is possible that the traditional hagiographers assumed that he was a Cēra king because of his title 'Perumāḷ.' This title may have existed around the period when the hagiographers decided to write down the stories that were known to them, but it is very possible that *they* themselves had given Kulacēkaraṉ the title 'Perumāḷ' and named his work *Perumāḷ Tirumoḻi*. But what is strange is that the way the *Keralolpatti* (a 17th c. work by Tuñcattu Rāmānujaṉ Eḻuttaccaṉ [Menon 1878: 28] composed in Malayalam possibly inspired by the Sanskrit *Keralamāhātmyam*, and 'based on old narratives current in Kerala and handed down, extended and revised, through the centuries (...)' [Warder 1972: 108]) explains the title given to the Cēramāṉ Perumāḷs starting from the first one made king by the Nampūtiris:

> (...) the Kshatriya who had been brought in that day was named Cheraman (Keralan) Perumal. This signified that he was the king of the Malanadu. The king of Cholamandalam is Chola Perumal, of Pandya country, Pandiperumal or Kulasekhara Perumal – so it is said. (tr. Gundert in Menon 2003: 36) (emphasis mine)

This work—which is not a reliable source—thus claims that the title Kulacēkara Perumāḷ belongs to the Pāṇṭiya kings, 'Perumāḷ' merely meaning 'king of a territory' (Menon 2003: 94). Does this statement have any historical value? If it does, why has

In Public domain. Digitization Muthulakshmi Research Academy

As for the Cōḻa link, once again, theories abound,[84] but what is worth remembering here is that the Āḻvār seems to know the geography of the Cōḻa land better than that of any other region. Besides mentioning that he is the ruler of Kōḻi, the old Cōḻa capital, he also mostly refers to temples in that land. This has made some

---

it been given to Kulacēkara Āḻvār? Was he indeed a Pāṇṭiya king who was later mistaken for a Cēra one since both the Cōḻas and Pāṇṭiyas had stopped bearing the title 'Perumāḷ' by the time of the hagiographers, who thought that Kulacēkara Āḻvār was a Cēra king, since the Cēras were the only ones who went on using this title long after their counterparts? The *Keralolpatti* later says that the brahmins renewed kings every twelve years or so and even recruited among the Cōḻa and Pāṇṭiya rulers. One of the Pāṇṭiya kings who was brought in to rule the Cēra land was referred to as Kulacēkara Perumāḷ (Menon 2003 : 45). Although the story that is told about this ruler does not correspond in any way to that of Kulacēkara Āḻvār, it is still interesting to know that what is now supposed to be a title of a Cēra king was in fact attributed to their rivals. In his *Malabar Manual*, William Logan (2004 [1887]: 230), however, explains that one of the Perumāḷs to be chosen was Kulacēkara Perumāḷ from the Pāṇṭiya country, that he constructed a royal house in the Mūṣika province, introduced kshatriyas in the land and divided the land into small chieftainships to protect it from the enemies. This, of course, cannot be proved beyond a doubt.

It is noteworthy that the *Keralolpatti* does not seem to know anything—or at least does not say anything—either about Kulacēkara Āḻvār or the Kulacēkaraṉ who wrote the *Mukundamālā* (Menon 2003 [1967]: 101). One may wonder if this was a deliberate omission—if indeed he was a Cēra—or if the composer(s) of the *Keralolpatti* did not know anything about him at all. In which case the reason might be that Kulacēkaraṉ was not a Cēra ruler at all, but a king/chieftain from another kingdom, for example the Koṅku region, or not even that.

[84] Aiyangar (1929: 170-172), for instance, believes that there was some link between the Āḻvār and the Cōḻas and the Pāṇṭiyas, and that Kulacēkaraṉ's claim that he was *kūṭal nāyakaṉ kōḻi kōṉ* was not a reference to his *ruling over* those places, but to the relation his clan had with the other two clans. He points out that 10th-c. Cēra copper plates found in the Coimbatore and Salem regions show that some of the Cēra kings bore the titles of the Cōḻas and Pāṇṭiyas. Otherwise, such a link can be explained by the fact that the histories of Kerala speak of selecting their king from among the Pāṇṭiyas and the Cōḻas. For more details see Aiyangar 1929: 170-172. This seems to be a plausible theory.

Aiyangar further believes (1929: 172, fn 1) that when Kulacēkaraṉ says *eṅkaḷ kulattu iṉṉamutē irākavaṉē* ['O Sweet nectar of our lineage! O Rāghava!' PTM 8.3], it could mean the kshatriya clan in general, but perhaps the Cōḻa clan in particular, since they claimed to be descendants of the Sun. This conclusion seems a little far-fetched, because Kulacēkaraṉ is clearly singing here about Rāma, who was a renowned descendant of the Sun dynasty.

In Public domain. Digitization Muthulakshmi Research Academy

scholars claim that the Āḻvār was from the Cōḻa land (See 2.3.1. The birth and identy of Kulacēkaraṉ below).

One kingdom over which Kulacēkaraṉ does not extend his claim is the Pallava one. And yet, Rao (1923: 22) believes that the Āḻvār does allude to his victory over a Pallava king in his PTM.[85] But this does not seem to be an acceptable theory, not the least because he would surely have added it to his string of feats in his signature verses.[86]

---

[85] T. A. Gopinatha Rao (1923: 22) asserts that there is a historical event that Kulacēkaraṉ alludes to in the following lines of the PTM: *mallai mā nakarkku iṟaiyavaṉ taṉṉai vāṉ celutti vantu īṅṅaṇam māyattu ellai il piḷḷai ceyvaṇa kāṇāt teyvat tēvaki* – the divine Devakī, who did not see the deeds of limitless maya of [her] Son, who came [to her] thus, having dispatched to heaven the chief of the great, rich city' (PTM 7.11). Rao claims that *mallai mā nakarkku iṟaiyavaṉ* ('the guardian of the great, rich city/the city of Mallai') is not a reference to Kaṃsa as interpreted by Periyavāccāṉ Piḷḷai, who explains the word *mallai* as *mikka campattai uṭaiya* ('who has great wealth'), but a reference to a Pallava who ruled over the city Mallai/Mahābalipuram. He is thus convinced that this part of the *pācuram* refers to a victory of Kulacēkaraṉ over a Pallava king whom he killed in war. Rao then suggests Dantivarmaṉ was that Pallava king, who died around 825 CE. This implausible theory has been refuted by other scholars (See fn86).
However, in his article 'The Temple in Medieval South India' Veluthat (2009: 70) adds that it is said that the victory over the king of Mallaimānakar earned Kulacēkaraṉ the title of Mallāri, 'the enemy of Malla.' In an endnote he (2009: 80 fn 30) gives as his source Rao's argument (1923: 22), and adds that this was refuted by Ayyar. But the source of the information on Kulacēkaraṉ's getting the title of *mallāri* does not seem to be properly justified since Rao does not mention this word at all on the cited page, but merely puts forth the theory of the Āḻvār killing a Pallava.

[86] Ramanatha Aiyer [possibly spelt Ayyar by the scholar himself], quoted by Induchudan (1971:. 244), underlines the fact that Kulacēkaraṉ reserves the last *pācurams* for giving personal information such as his name and his titles. So the fact that the *pācuram* in question occurs in the middle of a decade shows that he had not intended to insert any historical or personal information in that specific *pācuram*, in which Devakī solely concentrates on her son and laments having lost the pleasure of seeing Him grow. Iyer also points out that both Devakī's and Daśaratha's laments do not even allude to a temple, but stay in the mythological realm, so mentioning a victory over a Pallava king would be out of place given the circumstances. Likewise, Aiyangar (1929: 175-176), totally rejecting Rao's arguments, agrees with Ramanatha Ayyar in claiming that the straightforward meaning of this passage would be that Kṛṣṇa killed the wrestlers and the king of Mathurā who sent them to Him. Even Tirumaṅkai Āḻvār mentions Kṛṣṇa's killing Kaṃsa and the wrestlers in similar terms (*mallai aṭṭu (...) kañcaṉukku nañcu āṉāṉai* ('Him who became poison to Kaṃsa (...)

In Public domain. Digitization Muthulakshmi Research Academy

Despite the presence of a few hints about the identity of the author, there is very little reliable information to be gleaned from the signature verses of the PTM. We shall now have a brief look at the various unintentional geographic clues that the Āḻvār leaves in his work, which may be useful in giving us historical information about him and his times.

2.1.2. Kulacēkaraṉ's other Clues: the Temple-towns Mentioned in the PTM

Kulacēkaraṉ mentions a few places, often temples or temple-towns, in his work, other than the ones we find in the *phalaśruti pācurams* (See Figure 4 below).

Figure 4: Places mentioned in the PTM

Decade	Places mentioned or alluded to[87]
1	Śrīraṅgam (x11) *river Poṉṉi* (Govardhana alluded to) s.p.:[88] Kūṭal
2	Śrīraṅgam (x10) *river Ganges, river Kāveri* s.p.: Kolli, Kūṭal, Kōḻi
3	Śrīraṅgam (x9) s.p.: Koṅku
4	Veṅkaṭa (x11) *The lake Kōṉēri* Vaikuṇṭha and the celestial world
5	Virruvakkōṭu (x10)

having killed the wrestlers' – PeTM 2.10.7). That Kulacēkaraṉ should have killed a Pallava king in battle, and inserted that piece of information in his decade that is Devakī's lament, does not make sense. Aiyangar approves of Periyavāccāṉ Piḷḷai's interpretation of *mallai* as a fertile, wealthy place, as even Tirumaṅkai uses the word in that sense (*mallai mā munnīr* – 'the immense, rich sea' – PeTM 4.3.6 and 8.6.4).

[87] For example, when the name *araṅka/raṅga* is mentioned, it can be taken that the town of Śrīraṅgam is alluded to.

[88] s.p. = 'signature poem.'

In Public domain. Digitization Muthulakshmi Research Academy

Decade	Places mentioned or alluded to[89]
6	A cowherd town *river Yamunā* s.p.: Kolli, Kūṭal
7	(Govardhana and Brindāvana alluded to) Mallai s.p.: Kolli
8	Kaṇ(ṇ)apuram (x10) (South) Laṅkā (x3) *river Ganges, river Kāveri* Ayodhyā (x2) Āli Śrīraṅgam
9	s.p.: Kōḻi
10	Tillainakar Tiruccitrakūṭam Ayodhyā (x2) Citrakūṭa Vaikuṇṭha (x2) Laṅkā (x2) Mithilā *river Ganges* s.p.: Kōḻi

[89] Some of these places, especially located in South India, can be found in figure 5 below.

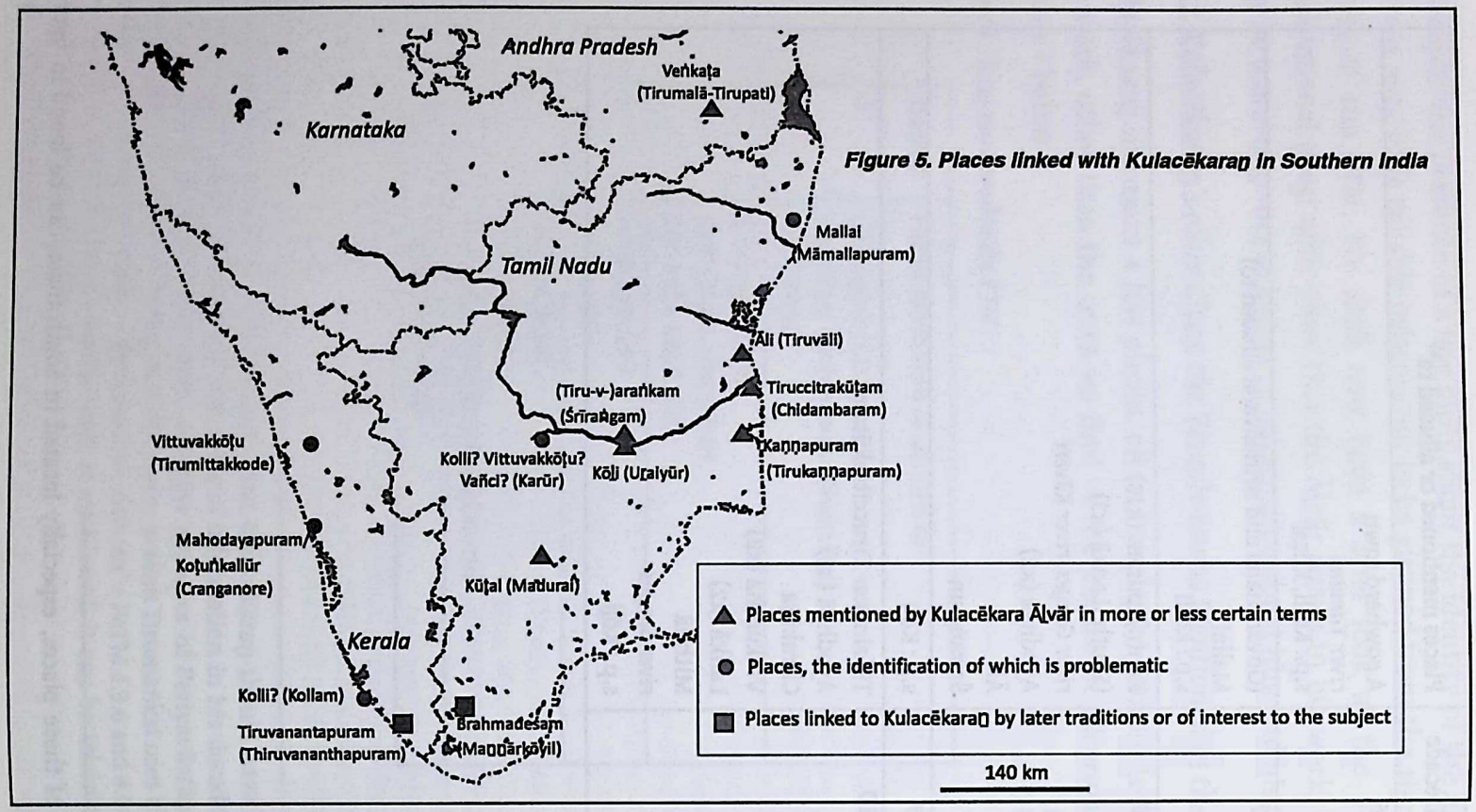


Figure 5. Places linked with Kulacēkaraṉ in Southern India

In Public domain. Digitization Muthulakshmi Research Academy

In Public domain. Digitization Muthulakshmi Research Academy

In his 'temple-poems,' the poet describes the landscape, the temple, the icon that is enshrined there, the inhabitants of the town, etc. Often formulaic, these descriptions may still provide indications as to when the Āḻvār could have lived. Therefore, here is a very brief survey of the potentially useful elements that are found in the PTM.

2.1.2.1. The Description of Towns

One of the most frequently named temple-towns in the PTM, elsewhere in the NTP[90] and in the Vaiṣṇava hagiographies, is Śrīraṅgam. Its importance, which reverberates in the life stories of Kulacēkaraṉ,[91] is already felt in early times, as it is known to some Caṅkam poets,[92] as well as to the author of the *Cilap.* (5th-6th c.).[93] The earliest inscription (72

---

[90] Poykai – 1 (NTP 2087); Pey – 2 (2342, 2343); Pūtattāḻvār – 4 (2209, 2227, 2251, 2269); Tirumaḻicai – 14 (772, 800-806, 844, 870, 2384, 2411, 2417, 2441); Toṇṭaraṭippoṭi – 54 (872-926); Tiruppāṇ - 10 (927-936); Periyāḻvār – 35 (183, 189, 212, 245, 402-432); Āṇṭāḷ – 10 (607-616); Nammāḻvār – 12 (2505, 3348-3358); Tirumaṅkai – 69 (1019, 1213, 1378-1427, 1506, 1571, 1664, 1829, 1978, 2029, 2038, 2043, 2044, 2050, 2062, 2063, 2065, 2069, 2070, 2073-76, 2673 (71), 2674 (118); Kulacēkaraṉ – 31 (647-676, 728).
Given the importance that they give to Śrīraṅgam, Kulacēkaraṉ, Periyāḻvār, Āṇṭāḷ and Toṇṭaraṭippoṭi may have been contemporaries, but to establish this one would need to study in depth their poetry, looking for similarities in themes, style, geographical mentions and historical allusions among other things, which is beyond the scope of this book.

[91] Three whole decades, the first three out of the ten (31 *pācurams* out of 105) are dedicated to the Lord of Śrīraṅgam, and they express the poet's great desire to go there.

[92] *Akanāṉūṟu* 137 – '(...) *tī il aṭuppiṉ araṅkam pōla* (...)' – 'Like Raṅgam [or an island formed by a river] with ovens without fire (...)'
Although this stanza has been quoted by some scholars such as Rao, Eva Wilden pointed out in a personal communication that this might have been composed later than previously thought. Besides, even though one of the preceding lines refers to Paṅkuṉi, a month in which an important festival is celebrated in Śrīraṅgam even now, there is no way to assert that *araṅkam* is a proper noun referring to Śrīraṅgam since the word has other meanings, including 'an island formed by a river or rivers' (TL). This, in turn, could be an indirect reference to Śrīraṅgam, which is an island formed by the river Kāveri and its tributary Koḷḷiṭam.

[93] *āyiram virittu eḻu talaiyuṭai arum tiṟal / pāyaṟ paḷḷip palar toḻutu ētta / viri tiraik kāviri viyaṉ peru turuttit / tiru amar mārpaṉ kiṭanta vaṇṇamum* – 'the way He with the chest where Śrī sat reclines on the sleeping place [that is the Serpent] with rare lustre—who has a thousand hoods that unfold and rise—in the vast, great Turutti/islet in

In Public domain. Digitization Muthulakshmi Research Academy

of 1892) found in the temple, however, belongs to the 17th year of Parāntaka I (906-953 CE) (Rao 1967: 8). Kulacēkaraṉ mentions the size of Śrīraṅgam,[94] its wealth,[95] and its inhabitants, mostly devotees.[96]

The wild Veṅkaṭa was not a full-fledged town till a few decades ago, so there is nothing much on the 'town'[97] itself in the PTM, although crowds of visitors are mentioned, and possibly also those who served in the temple (See fn110).

As for Tiruccitrakūṭam,[98] other than mentioning that it is a town, the Āḻvār mentions three thousand brahmins who praise the Lord—

---

the Kāveri with large waves, so that many people worship' (*Cilap.* 11, lines 37-40). The term used for Śrīraṅgam (*turutti* = islet) is sometimes treated as a proper noun, Turutti (See Iḷaṅkōvaṭikaḷ & Dikshitar 1978: 193). It is beyond the scope of this book to discuss whether Turutti is a place name, be it of Śrīraṅgam itself or some another place on the Kāveri that has a shrine to Viṣṇu.

[94] *tiruvaraṅka peru nakar* – 'in the big town of Śrīraṅgam' (PTM 1.1)

[95] *celva matiḷ araṅkam* – 'the prosperous, walled Raṅgam abounding in jewelled storied mansions and palaces' (PTM 1.5).

[96] According to Rao (1967: 2), the Āḻvār speaks of 'the *archakas*, who offered worship with flowers at the feet of Ranganātha [and the] *gōṣṭi* of Śrīvaiṣṇava worshippers in the courtyard opposite to the sanctum.' In reality, the PTM only mentions devotees who get emotionally involved in the Lord (PTM 1.3, 1.10, 2.1, 2.2, 2.3), but no *arcaka* ('priest'). The closest reference to someone worshipping with flowers can be found in PTM 1.4, in which the poet himself expresses his wish to offer flowers to the Deity. It is impossible to ascertain the presence of priests based upon this passage; for all one knows, PTM 1.4 might mean that the devotee directly worshipped the Lord without intermediaries.

[97] Veṅkaṭa is another important place of worship for Hindus, who now refer to the temple there by the names of Tirupati and Tirumalā. The earliest inscription found in the Veṅkaṭa region belongs to the 8th c. and reveals the birth of a prince among the Bāṇas, feudatories of the Pallavas (Viraraghavacharya 1953: 97, 107). Veṅkaṭa, however, as a place of importance for the Tamils, predates these inscriptions as a reference in the *Cilap.* and a Caṅkam poem show (*Akanāṉūṟu* 61). The latter, however, refers to it as the place owned by a chieftain called Pulli (Ramesan 1999: 47-48) and seems to be unaware of the existence of a temple there.

[98] Vivek Nanda (2004: 11), without giving any source, claims that scholars have believed that the Govindarāja-Viṣṇu cult in this place originated at the same time as that of Naṭarāja-Śiva. Taking the Āḻvār poetry as evidence, he further suggests that Vaiṣṇavism thrived in the 8th and 9th centuries before the situation changed and a 12th c. Cōḻa king [allegedly] threw the icon of Viṣṇu in the sea. The first texts that mention the dancing Śiva in Chidambaram [the Śaiva name for Tiruccitrakūṭam] are

In Public domain. Digitization Muthulakshmi Research Academy

Nārāyaṇa, whom the Āḻvār sees as Rāma—, which might be a reference to the hereditary Śaiva priests of the Chidambaram temple.[99]

Kaṇ(ṇ)apuram is a small town by the sea, as Kulacēkaraṉ himself describes it.[100] Other than that, he gives very few details of the town, the temple or the icon. He praises mainly the fauna and the flora of the area, the description of which is formulaic, as well as the scholars and artists who live there (See PTM 8).

Another non-mythological, South Indian town that Kulacēkaraṉ names but without going into any detail, is Āli. Although he only mentions the town ('O king of the town of Āli!' – PTM 8.7), some historians have used this to show that he must have lived after

---

the poems of the Nāyaṉmārs, starting from the 6th c. (Nanda 2004: 45). The earliest inscriptional evidence concerning the structure of this temple, however, comes from the 10th c. (Nanda 2004: 15). As for the date of the Govindarāja shrine, Nanda (2004: 15), again without giving any proof, claims that there is no archaeological evidence attesting to the presence of a Viṣṇu temple before the current one was built by the Vijayanagar king Acyutarāya in the 16th c. Instead, he states that it has been believed that the current hall, referred to as the Rāja Sabhā or the 'Thousand-pillared Hall,' may have been built where a Viṣṇu temple previously stood.

[99] *antaṇarkaḷ oru mū āyiravar ētta* – 'as the three thousand brahmins praised' (PTM 10.2). These brahmins are mainly mentioned by the Śaiva Nāyaṉmārs. Cuntaramūrti Nāyaṉār praises 'him who is said to be the lord for all the three thousand people who kindle the fire during the three periods of the day' (*muc canti muṭṭā mū āyiravarkkum mūrtti eṉṉap paṭṭāṉai* [*Tēvāram* 7:90.7]), mentioning this number for the first time (Loud 1990: 118). These brahmins, now known as *dīkṣitars*, are the Śaiva priests in the Chidambaram temple who are said to have exclusive rights to worship their lord there (Loud 118: 119). It is therefore not clear why Kulacēkaraṉ describes them as praising Govindarāja; whether he lived at a time when there was no hostility between the factions; or whether it is the Āḻvār's way of showing the all-encompassing superiority of Viṣṇu. Tirumaṅkai Āḻvār also says something similar (*mū āyiram nāṉmaṟaiyāḷar nāḷum muṟaiyāl vaṇaṅka aṇaṅku āya cōti* – 'The Flame that is beautiful, as the three thousand brahmins [mastering] the four Vedas daily worship [Him] according to [their] customs' [PeTM 3.2.8]).

[100] Kaṇṇapuram (or Tirukkaṇṇapuram as it is now known) is a small town situated near the river Muṭikoṇṭāṉ, a tributary of the river Kāveri. The temple that Kulacēkaraṉ refers to is dedicated to Nārāyaṇa, here known as Śaurirāja Perumāḷ (Knapp 2009: 208) or Nīlamegha Perumāḷ (*Tirukkaṇṇapuram Tiruttala Varalāṟu* ['The History of the Sacred Shrine of Sacred Kaṇṇapuram'] n.d.: 7).

In Public domain. Digitization Muthulakshmi Research Academy

Tirumaṅkai, with whom this town was associated, which does not seem an acceptable argument to me.[101]

Finally, a whole decade is reserved for Viṟṟuvakkōṭu, which has tradionally been identified with a town in modern-day Kerala, Tirumittakoḍe, but also thought to be Karūr, as seen earlier.[102]

2.1.2.2. The Description of the Temple and its Surroundings

Because of the importance that he grants it (as do the other Āḻvārs), it is likely that by Kulacēkaraṉ's times at least, that the Śrīraṅgam temple had become relatively influential, probably an important centre for Viṣṇu worshippers, although the structure itself may have been rather

---

[101] Āli (also known as Tiruvāli) is located in the Cōḻa country and has traditionally been given as the 18th temple in the list of 108 *divyadeśams*. In fact, this town and the one close to it, Tirunakari, are considered as one *divyadeśam* (Hardy 1992: 98fn37). Tiruvāli's Sanskrit name is Parirambhapurī according to the *Divyasūricaritam*. Aiyangar (1936: 208) believes this to be the native place of Tirumaṅkai, while Shu Hikosaka (1996: 136) says that it was thought to be the place where Kumutavalli, Tirumaṅkai's wife, was born. According to Aiyangar (1914: 309), Tirumaṅkai probably built the Viṣṇu temple in this town. Sastri (2006 [1985]: 385) repeats the same claim without offering any evidence.
One may wonder what evidence there is to show that Tirumaṅkai was the builder of the temple. If the hagiographic information can be accepted, then Tirumaṅkai was born in that area. Kulacēkaraṉ merely mentions the town once, but Tirumaṅkai is much more elaborate in his praise of the town (around forty *pācurams*); could this not simply mean that a moderately well-known temple-town in Kulacēkaraṉ's time became by Tirumaṅkai's an important one? Of course, geographic reasons must also be taken into consideration: Kulacēkaraṉ may not have been from this region, unlike Tirumaṅkai, who knows it much better.
It is noteworthy that the main Deity in [Tiruv]āli nowadays is Narasiṃha, who bears the name of Lakṣmīnarasiṃhaṉ (Rajagopalan 2009: 67), and Kulacēkaraṉ does not allude to this *avatāra* even once in his PTM. Tirumaṅkai also makes no mention of Narasiṃha in his references to Tiruvāli.

[102] In his ten *pācurams* on Viṟṟuvakkōṭu, the poet does not give much crucial information on this temple. He only describes it with set phrases like 'O Lord of Viṟṟuvakkōṭu, surrounded by groves with blossoms mingled with fragrance!' (PTM 5.1). Such phrases are used to describe and praise *any* temple in the southern Indian landscape. Furthermore, it is not possible to take seriously the widespread hyperbolic expressions that suggest the town was surrounded by extremely tall walls that touched the sky. There is not a single story alluded to in the PTM linked to a specific temple that would allow us to identify it.

In Public domain. Digitization Muthulakshmi Research Academy

small.[103] Kulacēkaraṉ mentions the mighty walls of the temple,[104] a pair of pillars inside the temple[105] and a courtyard.[106] The fact that a river is close by,[107] and the rich landscape, which invariably points to the

[103] Rao (1967: 63) points out that 'it is possible that originally the *garbhagriha* [sic; 'sanctum'] with the *antarāla* ['vestibule; intermediate chamber between *maṇḍapa* and *garbhagṛha*'] and the *dvāra* [doorway] was an independent structure, say in the days of the Āḻvārs', and that the rest came into existence later.

[104] The description of the temple walls, their solidity and invincibility ('e.g. 2.5. *tiṇṇa mā matiḷ teṉṉaraṅka[m]* – 'Raṅgam in the South with big, solid walls') may simply be part of the stock phrases used by poets given the hyperbolic nature of the claims. Nevertheless, this may indicate that by Kulacēkaraṉ's time the temple already had impressive walls and was not a simple structure anymore. In fact, Rao (1967: 15) describes the present-day *prākāras* ['open enclosure surrounding the main shrine' (Rao 1967: 158)] as being formed with 'thick and high rampart-like stone walls.' The Śrīraṅgam temple has seven such *prākāras* and even though the outer ones were indeed built by later kings, it is quite possible that the first one—or a similar one that pre-existed it—might already have stood there in the Āḻvār's time. One may here remember that the *Kōyil Oḻuku*, the Śrīraṅgam temple chronicles say that Kulacēkara Āḻvār himself built a *prākāra*.

[105] The *maṇam* pillars are referred to as *āmodastambhadvayam* by Periyavāccāṉ Piḷḷai. Aiyangar (Piḷḷai & Aiyangar 1997: 23) explains that these are the two pillars filled with fragrance [*maṇam*] that are very close to the sanctum, and that the Sanskrit name was coined by Parāśara Bhaṭṭar, the son of Rāmānuja's disciple called Kūrēśa, in his *Raṅgarājastavam*. The two pillars are thought to be there so that the devotee can hold on to them to avoid being carried away by the flood of the Lord's beauty. Referring to the *Śrīraṅgakṣetramahātmyam* ('the greatness of the holy place of Śrīraṅgam'), Velukkudi (2008: Introduction) says that the two pillars stand for the syllables in the word *hari*, an epithet of Viṣṇu. Rao (1967: 2) confirms that they are 'at the gateway of the *sanctum* of the temple.'

[106] In PTM 1.10, the Āḻvār mentions 'the holy courtyard of Him of decorated Raṅgam (*aṇi araṅkaṉ tiru muṟṟam*),' which could be the very place that Rao (1967: 43) says can be found 'on entering the second *prākāra* through the southern Āryabhaṭṭāḷ gateway.' Did the courtyard already exist in Kulacēkaraṉ's times under the same name as mentioned in the PTM or was it named after Kulacēkaraṉ wrote his poetry? The name could be considered instead to be merely a descriptive one, as it is not very distinctive, and yet Kulacēkaraṉ seems to be the only Āḻvār to use the phrase at all. At any rate, it is worth noting that this courtyard is found in the second (i.e., Kulacēkaraṉ) *prākāra*, which, according to the *Kōyil Oḻuku*, was built by Kulacēkaraṉ (Rao 1967: 43, 62).

[107] Raṅganātha reclines as 'the clear-watered Poṉṉi' (PTM 1.1.) rubs His feet.

In Public domain. Digitization Muthulakshmi Research Academy

fertility and pleasantness of the land[108] also get the poet's attention. The latter is somewhat formulaic.

As for Veṅkaṭa, the Āḻvār does not mention any temple, but refers to an entrance (presumably) to the temple, a step, possibly the one closest to where the icon of the Lord was[109] and a golden bowl that was used for

---

[108] *kaḷi malar cēr poḻil araṅka[m]* – 'Raṅgam with groves with blossoms [dripping] with honey' (PTM 1.6).
cēl ārnta neṭum kaḷaṉi cōlai cūḻnta tiruvaraṅka(m) – 'Śrīraṅgam surrounded by groves [and] large paddy fields filled with carp' (1.8).

[109] The 5th-6th-c. *Cilap.* (*vēṅkaṭam* 11.41, *vēṅkaṭa malai* 6.30) describes in detail the icon but does not mention a temple. According to Naidu (1993: 65), the 9th c. (Rocher 1936: 104-105)*Varāhapurāṇa* states that the icon stands under a tree, with no temple. The first Āḻvārs sing about the Lord of Veṅkaṭa—clearly a form of Viṣṇu—as well, but again without mentioning a temple. Tirumaṅkai, however, does mention the existence of a temple (*vaṭa vēṅkaṭa malai kōyil koṇṭu ataṉōṭum mīmicai aṇṭam āṇṭu* – 'Having taken up abode [literally, 'taking a temple'] in Veṅkaṭa in the North [and] along with that, having ruled the [cosmic] egg above' (Per. TM 2.1.3.); *veṅkaṭa malai kōyil* – 'the temple on the Veṅkaṭa hill' is yet again mentioned in PerTM 2.1.8), an entrance and a doorstep (Naidu 1993: 65). Viraraghavacharya (1954: 1009) believes that Kulacēkaraṉ's use of the word *tampakam*, which he glosses as 'wood,' means that 'there was a wooden temple (or a makeshift one) with doorstep etc.' One may wonder if it is reasonable to assume there was a wooden structure simply because of the use of a word. *Tampakam*, which is not to be found in the DEDR, is probably the same as *tampam*, derived from the Prākrit *tamba* (probably from the Sanskrit *stambha*) as per the TL, and came to be used later in Tamil to mean 'pillar, column,' 'post to which elephants, etc. are tied,' 'lamp-post,' 'flagstaff, mast, temple flag-pole,' 'support,' or *tampukai*, a tree called *shorea tumbaggaia*. If derived from the Sanskrit *stamba*, it could also mean 'a clump of grass' (See fn449). And we cannot really know what Kulacēkaraṉ meant. Since in PTM 4 Kulacēkaraṉ wishes to be many different things in Veṅkaṭa (i.e., a mountain peak, a path, a flower[-tree]), he could have meant *tampakam* to mean 'a bush,' or 'a tree.' It does not seem prudent to conclude that it must indicate the existence of a wooden structure.
Ramesan (1999: 232) explains that there were seven stages of development as far as the temple is concerned. During the first stage there was a standing icon in an open mandapa from an early date (around 1st or 2nd c. CE), and during the second, there came into existence a small *sanctum* and an *ardhamaṇḍapa* (literally 'half-mandapa,' it is the entrance porch next to the *sanctum*). The second stage is likely to have occurred between the lifetimes of Tirumaḻicai and Kulacēkaraṉ, since the former mentions that the Lord could be viewed from all sides, which would mean He was in an open, *maṇḍapa*-like structure without enclosures, and the latter expresses his wish to become a step (PTM 4.9), and 'a *padi* [*paṭi*] or pedestal would be impossible without some kind of enclosure.' Ramesan adds that the walls of the *sanctum* may

In Public domain. Digitization Muthulakshmi Research Academy

worship.[110] Once again, the rich natural landscape, including a (now) well-known pond (PTM 4.1), is mentioned by the Āḻvār in almost every verse of the 4th decade, as well as its fauna and flora.

As for Kaṇṇapuram, other than giving similar formulaic descriptions of its natural surroundings, the Āḻvār also mentions the high walls of the temple.[111]

---

belong to the 8th or 9th centuries, since it was around the 8th c. that building a *garbhagṛha*, a *mukhamaṇḍapa* ['the front pavilion'] and *pradakṣiṇa* ['(passageway for) circumambulation'] became an established practice. Other walls must also have existed before the current ones were built—as proven by the existence of double walls on the *garbhagṛha* (Viraraghavacharya 1953: 199-200). This sounds like a plausible hypothesis.

[110] Kulacēkaraṉ's time must have also been one during which temple worship was developed to a certain extent, since he mentions those who offer worship at the temple (priests?) and were privileged enough to gain easy and priority access to the temple in PTM 4.4. This *pācuram* also refers to vessels, like golden cups, used by the Lord. While describing the routine in the Śrīraṅgam temple, Rao (1967: 129) points out that water is brought from the river to the temple for the (symbolic) use of the Lord. It is poured into five bowls of silver, including one for the Lord to rinse His mouth. Rao also points out that the priests offer a few spoons of water to the Lord for His *ācamanam* (cleansing of the mouth), as well as for other purposes. The same type of practice existed in Tirumalā as well, except that the bowls are made of gold (Viraraghavacarya (1953: 269), just as Kulacēkaraṉ says. But this does not help us determine the Āḻvār's date.

[111] At the end of the first *pācuram* and at the beginning of the last one of the decade, the Āḻvār lauds the walls of the place using the same terms in the same order: *kaṉṉi nal mā matiḷ* ('imperishable, good, big walls'). The description of temple walls is a common practice in devotional poetry. Elsewhere, Kulacēkaraṉ has also sung in praise of the walls of Śrīraṅgam (e.g. PTM 1.5). Adding three adjectives could be due to metrical needs, as words such a *nal* and *mā* are effective gap-fillers. But, it is also possible that he had a better reason for describing thus the walls of Kaṇṇapuram. While visiting the place, Stephen Knapp (2009: 208) notices their massiveness and outlined a story that attempts to tell the 'history' of these walls. '... [at] one time the temple was insurmountable with huge walls extending for nearly 13 miles up to the seacoast. One Chola ruler who was a stout Shaivite was determined to crush the temple walls. (...) An ardent devotee fervently prayed to the deity for protection, but there was no reaction. Exasperated, the devotee threw a hand cymbal at the Lord that struck his head. The deity then threw His discus that acted to drive away the Chola forces.'
The *sthalapurāṇa* of Tirukkaṇṇapuram claims that the 7th *prākāra* used to be near the sea close to the seaside town of Tirumalai-Rājaṉ (*Tirukaṇṇapuram Tiruttala Varalāṟu*

In Public domain. Digitization Muthulakshmi Research Academy

2.1.2.3. The Description of the Icon

The icon is all-pervading in Āḻvār poetry, and Kulacēkaraṉ's is no exception. While the *avatāras* are also important to him, they are not quite as present in his mind and poetry as the image of the Lord is. Thus, most of his temple-poems contain mentions or descriptions of the icon that is enshrined, be it in Śrīraṅgam, where the Lord reclines facing South, in the sacred Veṅkaṭa, where He holds a discus and a conch,[112] in Tiruccitrakūṭam,[113] or in Virruvakkōṭu, where He holds a discus.[114]

[n.d.: 2]). At present it is not possible to ascertain whether there really were seven walls surrounding the temple, just as in Śrīraṅgam, nor whether they really were destroyed by a fanatical king. However, based on Kulacēkaraṉ's insistence on the nature, quality and size of the walls, one may wonder whether it was not true after all that there was, in his time, at least one wall that was impressive. Some of the other Āḻvārs also mention the walls of Kaṇṇapuram.

Nammāḻvār also mentions the walls, along with formulaic references to the surrounding fields and gardens, not once but six times in eleven *pācurams*. And twice there are direct references to their height (*veḷḷi ēynta matiḷ cūḻ tiru kaṇṇapuram* ('the sacred Kaṇṇapuram, which walls that meet the stars surround' – TVM 9.10.2). Tirumaṅkai also speaks of the walls, once using similar terms to Kulacēkaraṉ: *kaṉṉi mā matiḷ puṭai cūḻ kaṇṇapurattu* ('Kaṇṇapuram that imperishable, big walls surround [on all] sides' – PeTM 8.1.3). Tirumaṅkai refers to the walls, especially referring to their height twice more (PeTM 8.3.4, 8.6.9).

A temple priest in Kaṇṇapuram told me that it was the Cōḻa king Kulōttuṅga II (12th c.) who renovated the temple. The *Tirukkaṇṇapuram Tiruttala Varalāṟu* (n.d.: 3), pointing out that the temple-town was both a *devadāna* (i.e., lands gifted to a temple by a chief or a king) and a *brahmadeya* (i.e., lands gifted to Brahmins acting as local priests), mentions that 44 inscriptions have been discovered since 1922, and that the first one dates back to Kulōttuṅga I (12th c.). However, based on what Kulacēkaraṉ and the other Āḻvārs have described, it is possible that there was already a relatively imposing structure on this site even before the beginning of the second millenium. And yet, since we do not know when such walls were built, and since we cannot implicitely trust the poets' words, we cannot use the information to determine their dates.

[112] According to Viraraghavacharya (1953: 14, 253, 258), it has been traditionally believed that the icon of the Lord of Veṅkaṭa was 'self-manifested.' The icon has four arms: the upper ones, which are 'not integral parts of the main idol' (Ramesan 1999: 111), hold a conch and a discus, while the lower right one has a *varadahasta* ('the boon-giving hand') and the left one a *kaṭyavalambitahasta* ('the hand hanging down by the hip') [Ramesan 1999: 104]). As for Kulacēkaraṉ, he mentions '[He] who

In Public domain. Digitization Muthulakshmi Research Academy

Whether his descriptions are realistic (e.g. the icon in Śrīraṅgam reclines facing the South), a result of poetic imagination (the icon as described in the PTM has a lotus coming out of it and Brahmā is seated on it), or a topos (the description of landscape such as the temple being surrounded by paddy-fields), they do not give us a better idea of when he could have lived.

And yet, some scholars have used these very mentions and descriptions, as well as other elements in seeking information on the Āḻvār and his times, which may not be the most efficient way to get reliable results.[115]

---

has a conch that is curved to [His] left' (PTM 4.1) and 'a discus that glows [like] circular lightning' (PTM 4.3).

[113] Kulacēkaraṉ describes the icon in terms that might indicate a sitting posture (PTM 10.2 & 10.6), on a throne, whereas today, Govindarāja, the presiding Deity of the place, is in a reclining position. And we do not know whether there was a different icon in his time, or whether is he referring to another shrine that was nearby. Tirumaṅkai (PerTM 3.2. 4) and Māṇikkavācakar (*Tirukkōvaiyār* 11.5), however, point towards a *śayanamūrti*. But it is possible to adopt the secondary meaning of Kulacēkaraṉ's verbs *iru* and *amar* (especially *iru*) in the above-mentioned *pācurams*, which is 'to be, to stay.'

[114] The only element of an iconographic nature that Kulacēkaraṉ seems to give is: 'O my Lord of Viṟṟuvakkōṭu with a discus resembling lightning' (PTM 5.9).

[115] If the poetic voice in the poems, especially the non-mythological ones, is taken to be the poet's, we get some more information about the Āḻvār's devotion, the depth of his emotions and his desires. Thus, in PTM 1.1, Kulacēkaraṉ concludes almost every *pācuram* by expressing his deep desire, the impatient longing to reach Śrīraṅgam. And this type of information may have been at the origin of the hagiographic stories about him desiring to visit Śrīraṅgam, but unable to do so because of his being detained by his kingly duties. In PTM 2 he describes his wish to be in direct or indirect contact with the devotees of the Lord in Śrīraṅgam, as the whole decade is indeed dedicated to the praise of the devotees, rather than that of the Lord. In PTM 3, the Āḻvār states that he is unlike the other people of the world and declares his mad love for the Lord. Could this mean that though a king (or a chieftain) Kulacēkaraṉ did not associate with people with worldy minds (meaning most of the people surrounding him)? In one of the *pācurams* Kulacēkaraṉ even defiantly claims that 'Everyone is a demon to me, and I too am a demon to everyone, why speak of it?' Could this mean that Kulacēkaraṉ was thought to be mad by those close to him? We have no means of knowing the answer, as it could simply have been the poet's imagination at work here, or a barely-hidden truth about his life.

In Public domain. Digitization Muthulakshmi Research Academy

The Śrīvaiṣṇava acharyas are the ones who seem to have preserved the works of the NTP, who gave the poets the title 'Āḻvār,' and narrated their life stories. The latter was initially mostly based on the Āḻvārs' own words which they interpreted more or less freely. But at later stages, those stories were expanded, probably to fit their own ideas of how these divine poets were. Kulacēkaraṉ, being one of the Āḻvārs, has received a fair share of attention in these traditional writings.

2.2. Kulacēkaraṉ Through Hagiographic and Literary Sources

Most of what is said about this Āḻvār has been transmitted to us by traditional sources such as hagiographies,[116] *sthala-purāṇas* (temple

---

In PTM 4, the poet, now turning his attention towards Veṅkaṭa after three decades dedicated to Śrīraṅgam, professes indifference towards possessing power and women. Could this presuppose the existence of such privileges in his life or is it a formulaic statement? PTM 5 presents many similes and has Kulacēkaraṉ swear unchanging devotion to the Lord (of Virruvakkōṭu) even if He ignores him completely. A feeling of despair prevails in the lines. Some scholars consider this composition a result of some personal tragedy or untoward event that occurred in the Āḻvār's life.

Thanks to the above-mentioned passages one gets the image of a Kulacēkaraṉ who was a great king ruling over a great portion of southern India, a mighty warrior who is at the same time a devotee of Viṣṇu as well as a devotee of His devotees. He is a mad lover of God who swears undying love for Him and expresses his uncontrollable desire to see Him in the various temples that he mentions. He also claims to despise worldy people. Besides all this, Kulacēkaraṉ proudly claims to have composed good poems in Tamil. Is this self-portrait accurate? But then, that the deep, emotionally-charged devotional mood in the PTM does not have much in common with the author's proud claims of bravery and kingship is undeniable. For example, as seen earlier, in PTM 2.2. Kulacēkaraṉ proclaims his lack of desire for possessing women or a kingdom, which is reiterated in PTM 4.5, PTM 4.7, etc. As if to prove this point he dedicates a whole decade (the 4th one) to expressing his desire to be born as *any*thing on the Veṅkaṭa hills, thereby implying that he would rather be born as even an inanimate thing than as the king that he was. And yet he is proud to claim he is a great king. So if we choose to believe the poet's various emotions and claims made in the main body of the *pācurams*, it seems that Kulacēkaraṉ draws a slightly confusing self-portrait.

[116] Hardy (2001 [1983]: 243-244) believes that 'the first major work dealing with the 'lives' of the Āḻvārs is a *mahākāvya*, the *Divyasūricaritam* by Garuḍavāhana (12th century). The characteristics of this literary form ensured that poetic fancy and imagination obliterated whatever historical information about the Āḻvārs may still

In Public domain. Digitization Muthulakshmi Research Academy

'histories') and stray verses. Firstly, these works, very much like the Āḻvār's, are not easy to date. Scholars have had varied opinions on the question, but no concensus has been reached for some works. Some of them are less problematic to date when we can be certain that they were written by well-known writers whose dates have been established without much doubt (e.g. Vedānta Deśika or Maṇavāḷa Māmuni). Secondly, scholars are of different opinions when it comes to the veracity of the claims made by these works and their trustworthiness as documents of potential historical value. But it can be said that, in general, it is better to be sceptical about their contents, as even the most probable claims cannot be verified.

But before we try to date Kulacēkaraṉ, it is worth checking in what order some of the texts place him in the Āḻvār chronology (See Figure 6 below).

---

have been in existence at the time. (...) it would be quite mistaken to accept any hagiographical information in these works as prima facie evidence. When these works are studied critically, they can tell us how the Āḻvārs were regarded and interpreted by the Vaiṣṇavas in the centuries after Rāmānuja and can yield interesting information about Śrīvaiṣṇava history; but that is very different from providing a historical account of the lives of the Āḻvārs.'

In Public domain. Digitization Muthulakshmi Research Academy

Figure 6: The order in which the Āḻvārs appeared according to the different traditional writings (Chart based on M. Arunacalam's table [(2005 [1969]): 131])[117].

Āḻvārs	A.	B.	C.	D.	E.	F.	G.
Poykai	1	2	1	1	1	2	(9)
Pūtam	2	1	2	2	2	1	(10)
Pey	3	3	3	3	3	3	(11)
Tiruppāṇ	4	7	11	8	11	10	(6)
Tirumaḻicai	5	5	4	10	4	5	(4)
Toṇṭaraṭippoṭi	6	8	10	9	10	9	(5)
Kulacēkaraṉ	7	6	7	7	7	8	(3)
Periyāḻvār	8	4	8	5	8	6	(1)
Āṇṭāḷ	9	-	9	6	9	11	(2)
Tirumaṅkai	10	9	12	11	12	7	(8)
Nammāḻvār	11	10	5	4	5	4	(12)
Madhurakavi	12	-	6	12	6	12	(7)

A Tiruvaraṅkattu Amutaṉār (c. 1130 CE), *Irāmānuca Nūṟṟantāti*
B Parāśara Bhaṭṭar (1123-1151), *taniyaṉ*
C Pinpaḻakiya Perumāḷ Jīyar (c 13th c. CE?), *Guruparamparāprabhāvam*
D Vedānta Deśika (1269-1370), *Adhikāra Saṅgraham*
E Vedānta Deśika (1269-1370), *Pirapantacāram*
F Maṇavāḷa Māmuṉi (1369-1473), *Iyal Cāttu*
G NTP

As we can see, the order varies according to the text, with sometimes the same author suggesting a different one in a different work (e.g. Vedānta Deśika). Due to the above mentioned reasons, even the establishment of a chronology is not conclusive, although

[117] Tiruvaraṅkattamutaṉār (c. 1130 CE) wrote the *Irāmānuca Nūṟṟantāti*. Parāśara Bhaṭṭar's (1123-1151) *taniyaṉ* is not part of any work. Piṉpaḻakiya Perumāḷ Jīyar (ca 1290 CE) is the composer of *Guruparamparāprabhāvam*, while Vedānta Deśika (1269-1370) gave two different orders in his *Adhikārasaṅgraham* (1) and his *Prabandhasāram* (2). Maṇavāḷa Māmuṉi (1369-1473) gives his own version of the order in his *Iyal Cāttu*. The last column gives the order of Āḻvārs found in the NTP, but since it has been conceived to facilitate the organisation and the singing of the *pācurams*, Arunachalam (1980: 27) suggests that it may safely be ignored.

In Public domain. Digitization Muthulakshmi Research Academy

most of these later texts tend to place Kulacēkaraṉ somewhere in the middle of the list.

The works used here to extract information from traditional sources are: Garuḍavāhana Paṇḍita's *Divyasūricaritam* (DSC),[118] Piṉpaḻakiya Perumāḷ Jīyar's (*Āṟāyirappaṭi*[119] -) *Guruparamparāprabhāvam* (GPP),[120]

---

[118] The DSC gives information on the month, the lunar day, and the asterism of an Āḻvār's/acharya's birth. Attributed to the 11th-c. (Chari 1997: 10) or 12th-c. (Jagadeesan 1977: 77), this Sanskrit work is the first to narrate the 'life stories' of the Āḻvārs and the later acharyas who belong to the Śrīvaiṣṇava tradition, which includes Rāmānuja. According to M. Arunacalam (2005: 148), it must have been composed during Rāmānuja's lifetime, while Aiyangar (1936: 201) disagrees, although he admits that it *is* an early work. Hardy (2001 [1983]: 243) seems to agree with the above tentative dates, but some other scholars, such as Ramanujam (1973: 30-31), suggest the end of the 15th or the beginning of the 16th c. as a more likely date, which in turn is refuted by others like Jagadeesan (1977: 79-80). It is therefore difficult to establish the date of composition of this work. If it is as early as it is thought to be by some, then it could be the closest in time to Kulacēkaraṉ, and thus be endowed with fewer of the embellishments and elaborations that characterise the later works, and therefore probably even be marginally more reliable than the others, at least in theory.
This work has evoked mixed responses from scholars. While some like Hardy (2001 [1983]: 243-244) do not give it much value, for the Śrīvaiṣṇavas it is as good as history. Thus, K. K. A. Venkatachari (1978: vii) comments that it is 'undoubtedly one of the most important works for the historical study of Śrī Vaiṣṇavism.' And M. G. S. Narayanan (1996: 13-14) seems to follow suit, by claiming that 'equally important are the *Divyasūrīcarita* and *Guruparampara* which form the Vaiṣṇavite counterparts of *Periyapurāṇam*, and which are the products of the same period. They provide fantastic accounts of Kulacēkara Āḻvār, the royal Vaiṣṇavite Cēra which are quasi-historical in nature (...) The Vaiṣṇavite hagiologies of about the 11th century are not removed from his day by more than two or three centuries and therefore may be used as material for his life and times with due caution' (bold mine; Narayanan 1996: 13-14).

[119] *āṟāyiṟappaṭi* (*āṟu* + *āyiram* + *paṭi*) means 'six thousand *paṭis*.' And a *paṭi* is a *grantha*, which 'consists of 32 letters barring pure consonants' '(Jagadeesan 1977 [1940]: 20fn2). It was a custom to mention the length of a commentary in Maṇipravāḻam, i.e. the number of units (Chari 1997: 33fn1), which is why *āṟāyiṟappaṭi* precedes the name GPP.

[120] Jagadeesan (1977: 17-18, 22 fn 5) asserts that the *Guruparamparai* ('lineage of teachers') literature was inspired by Jain and Buddhist practices, which consisted in writing about the line of apostles of their faiths. He also states that the Śrīvaiṣṇava hagiographers, despite composing with the aim of promoting their religious views, cannot be accused of anything more than exaggeration, certainly not of 'serious

In Public domain. Digitization Muthulakshmi Research Academy

Vedānta Deśika's *Pirapantacāram*,[121] Maṇavāḷa Māmuni's *Upatēcarattiṉa-mālai* (URM),[122] Kantāṭai Nāyaṉ's *Periya tirumuṭi aṭaivu*,[123] Anantārya's *Prapannāmṛtam* (PA),[124] as well as the Śrīraṅgam chronicles known as *Kōyil Oḻuku*.[125]

The following is a summary of the details of the Āḻvār found in these sources, which I have tried to classify chronologically, although the sheer difficulty in dating the works may render such an order flimsy at best.

---

distortion or perverse intention,' making the 'core of the information' credible, if the historian knows how to filter elements of a religious propagandistic nature. He (1977: 23) thus does not deny the work's usefulness as 'historical source material.'

The GPP is one of the most important works of this kind and the first hagiographic one to use Tamil-Sanskrit Maṇipravāḷam, but it also seems to be the first to measure the Āḻvārs' times in terms of yugas (Arunacalam 2005 [1969]: 148) and to accord them an incredible life expectancy (e.g. Tirumaḻicai Āḻvār is claimed to have lived for a few thousand years).

A few more *guruparamparai* type of works do exist and were produced until as late as the 18th c. Ascribed to Piṉpaḻakiya Perumāḷ Jīyar, the GPP is also difficult to date, although it may be surmised that it got its inspiration from the DSC, which it quotes extensively up to the times of Rāmānuja, after which the author composes an original work on the acharyas who lived after Rāmānuja (Jagadeesan 1977: 23). Hardy (2001 [1983]: 243) too notices the influence of the Sanskrit work on this one. Chari (1997: 10) believes that Jīyar lived in the 13th c., which would make him a contemporary of Vedānta Deśika, and Arunacalam (2005 [1969]: 148) suggests the year 1290 as the year in which this work was composed. Ramanujam (1973: 45, 48), also attributing it to the 13th c., believes the text to be older than the DSC, and is sceptical about the reliability of the available editions.

[121] This Tamil work, composed around the 14th c., tells the life stories of the Āḻvārs and Rāmānuja in one stanza each and praises them and their works.

[122] Composed in the 15th c., this short work gives basic information on the Āḻvārs, the acharyas and their works.

[123] This 15th-16th c. work (Carman & Narayanan 1989: 266, n19) is a 'genealogical listing' of Āḻvārs and acharyas (Nayar 1992: 33fn5).

[124] This 17th – 18th c. (Raman 2007: 198 n34) Sanskrit work quotes the DSC extensively, sometimes repeating whole slokas, and also the GPP. Chapters 85 to 87 of this 17th c. (Aiyangar 1921: 158) are dedicated to Kulacēkaraṉ.

[125] These Śrīraṅgam temple chronicles, composed in Maṇipravāḷam, were compiled between the 14th and the 18th centuries (Orr 1995: 109) and re-written at the beginning of the 19th c. (Jagadeesan 1977: 30). These writings, which record both mythologies and the 'historical' events linked with the temple, abound in interpolations and chronological errors.

In Public domain. Digitization Muthulakshmi Research Academy

2.2.1. The Time of Birth

The DSC claims that Kulacēkaraṉ was born at dawn in the month of *māgha* (February-March), the asterism being *punarvaśu*, just like Rāma. This is repeated by the URM and the *Periya tirumuṭi aṭaivu*. The GPP recounts that Kulacēkaraṉ was born on the twelfth day after the new moon, in the year Kali 27, which roughly corresponds to 3075 BCE.

A *taṉiyaṉ* ('stray verse') on Kulacēkaraṉ has traditionally been attributed to the Śrīvaiṣṇava acharya Maṇakkāl Nampi,[126] and some scholars use this acharya's date as terminus ante quem for the Āḻvār.[127] Although this would be a valid method to find the Āḻvār's dates (as Nampi is usually placed in the 10th – 11th c.), there is no way we can prove (or disprove) that Nampi is the author of this verse.

An acceptable *terminus post quem* is also suggested,[128] as Kulacēkaraṉ quotes from the 5th – 6th c. (?) *Tirukkuṟaḷ*.[129] A more problematic literary

---

[126] *āram keṭap paraṉ aṉpar koḷḷār eṉṟu avarkaḷukkē*
vāram koṭu kuṭap pāmpil kai iṭṭavaṉ māṟṟalarai
vīram keṭutta ceṅkōl kolli kāvalaṉ villavar kōṉ
cēraṉ kulacēkaraṉ muṭi vēntar cikāmaṇiyē
The Cēra Kulacēkaraṉ is the crest-jewel among crowned kings,
the chief among archers, the master of Kolli with the sceptre,
who destroyed the bravery of the enemies,
he who placed [his] hand in a pot [containing] a snake,
as the necklace disappeared,
saying that the devotees of the Supreme Being will not have taken [it]
taking sides with them.

[127] e.g. S. Krishnaswamy Aiyangar (1920: 26-28).
Aiyar (1931: 653-654) also dates Kulacēkaraṉ on the basis of this verse by Nampi, whom he places in 823 CE (in the Kali year 3933, according to the Vaiṣṇava accounts). He does not question this tradional date since, according to him (and probably to hagiography), Nampi was fifty years older than Yāmunācārya/Āḷavantār, and between the latter and Rāmānuja there was a difference of three generations and Rāmānuja himself was born circa 1015 CE.
It is worth pointing out that Nampi is generally placed in the 10th c. or later, besides which we have no means of establishing the authorship of the above-mentioned verse (traditionally attributed to him).

[128] e.g. Aiyar (1931: 647-648).

[129] The *kuṟaḷ* that he mentions is *vāṉ nōkki vāḻum ulaku ellām maṉṉavaṉ / kōl nōkki vāḻum kuṭi* – 'The whole world lives looking up at the sky; [similarly] the subjects live

In Public domain. Digitization Muthulakshmi Research Academy

reference found in the PTM is the compound *toṇṭar aṭi poṭi* ('the dust at the feet of the devotees' PTM 2.2), which also happens to be the name of an Āḻvār, i.e. Toṇṭaraṭippoṭi. It still is difficult to determine if they were contemporary or, otherwise, who preceded whom.[130]

---

looking up at the sceptre of the king' (*kuṟaḷ* 542, bold mine). And the *pācuram* with similar metaphors is: *tāṉ nōkkātu ettuyaram ceytiṭiṉum tār vēntaṉ / kōl nōkki vāḻum kuṭi pōṉṟu iruntēṉē* (PTM 5.3) – '(...) I have been like the subjects who live looking up to the sceptre of the garlanded king, whatever the grief he gives [them] by not looking after [them].' It can be seen clearly that the second line of the *kuṟaḷ* 542 has been lifted and inserted into the PTM.

In fact it even seems that this *kuṟaḷ* not only inspired this *pācuram*, but also another one in the same decade (PTM 5.7): *ettaṉaiyum vāṉ maṟanta kālattum paim kūḻkaḷ maittu eḻunta mā mukilē pārttu irukkum* – 'For however long the clouds forget [them], green shoots keep looking only for the big clouds that rise turning black.' The dependence of the shoots on the sky and that of the subjects on the king are expressed in two different *pācurams*. To me it seems quite certain that the Āḻvār lived after the *Tirukkuṟaḷ* was written and had become well-known; and he must have been a well read man too, which probably shows his relatively high social and financial status.

[130] Toṇṭaraṭippoṭi Āḻvār (meaning 'the dust of the feet of devotees') was a staunch Vaiṣṇava called Vipranārāyaṇa, who is said to have lived in Śrīraṅgam. His *Tirupaḷḷiyeḻucci* and *Tirumālai* mention no Deity other than the Lord of Śrīraṅgam. It is possible that the two Āḻvārs were contemporary or lived at about the same time. That would mean that Toṇṭaraṭippoṭi was already well-known in his own times—most probably for his devotion—and since the hagiographies proclaim that he lived in Śrīraṅgam and that Kulacēkaraṉ himself went there on pilgrimage after abdicating, he may have learnt about a renowned devotee in the temple-town. It is even possible that as fellow Vaiṣṇavas they were acquainted with each other.

Although the phrase could be taken literally, Kulacēkaraṉ (1988: 232), agreeing with Raghava Aiyangar, who concluded that most of the Āḻvārs were more or less contemporary, suggests that the bhakti context in which the phrase is used may point towards Kulacēkaraṉ being the other Āḻvār's junior. Since the hagiographies claim that Toṇṭaraṭippoṭi lived during Tirumaṅkai's time, Kulacēkaraṉ (1988: 232) also concludes that Kulacēkaraṉ must have lived between 716 and 821 CE, which are, to his mind, Tirumaṅkai's dates. But this seems to be only one of the many possibilities. Instead of being a reference to another Āḻvār's title, the clause *toṇṭar aṭi poṭi* might also have been an influence on Toṇṭaraṭippoṭi Āḻvār, who may have been inspired by Kulacēkaraṉ's devotion for the Lord of Śrīraṅgam and given himself that name with his predecessor in mind. And this would mean that Kulacēkaraṉ lived before Toṇṭaraṭippoṭi's time. This is the opinion of Vaiyapuri Pillai (1956: 122-123), who therefore places Kulacēkaraṉ around 800 CE. Zvelebil (1974: 157) comes to the same conclusion. It is not possible to establish anything based on this clue.

In Public domain. Digitization Muthulakshmi Research Academy

2.2.2. The Place of Birth

According to the DSC, Kulacēkaraṉ was born in the town of Kukkuṭakūṭa[131] in Kerala, in a Cēra royal family. Even though it quotes the DSC to assert that the Āḻvār was a Cēra ruler, the GPP diverges from the Sanskrit work when it gives Kollinakar ('the city of Kolli') as his birthplace.[132] The 8th stanza of the *Pirapantacāram*, which is on Kulacēkaraṉ, makes a new claim, namely, that the Āḻvār was born in Vañcikkaḷam. The 4th verse of the URM suggests the Āḻvār was the chief of the city of Kolli, and that his town of birth is Tiruvañcikkaḷam,[133] which is repeated by the *Periya tirumuṭi aṭaivu*.

2.2.3. Places Linked with the Āḻvār

Some works associate Kulacēkaraṉ with places that are not mentioned in the PTM. The *Periya tirumuṭi aṭaivu* suggests that Kulacēkaraṉ sang about 'Vaṇpuruṭai' and 'Aḻakar-tirumalai' (the latter is also listed by the PA [87: 124]),[134] neither of which can now be found in the PTM. It also

---

Along the same lines, Rao (1923: 28) points out two similar expressions found in Kulacēkaraṉ's and Periyāḻvār's works: *kaṇṇi nal mā matiḷ puṭai cūḻ kaṇapurattu eṉ karumaṇiyē* – 'O Apple of my eye from Kaṇapuram surrounded on [all] sides by good, big, imperishable ramparts' (PTM 8.1) and *kaṇṇi nal mā matiḷ cūḻtarum poḻil kāviri teṉṉaraṅkam* – 'Raṅgam in the South with the Kāveri [and] groves surrounded by good, big, imperishable ramparts' (PerTM 3.3.2). One may once again wonder whether the one inspired the other; if so, who inspired whom? Or else, did they have a common source of inspiration or might *kaṇṇi nal mā matiḷ* be just a set phrase?

[131] It is interesting to note that the *Keralamāhātmya* refers to a Kukkuṭapura where Paraśurāma erected a shrine for Subrahmaṇya (Janaki 1966: 65). Whether this reference in the 'mythological history' of Kerala has any truth in it or not, it is worth noticing that the above-mentioned place, if it is the same as the one Kukkuṭakūṭa mentioned in the DSC, is not especially known for being a Vaiṣṇava place, besides which, Paraśurāma is said to have installed Viṣṇu in many other places.

[132] Never once does Jīyar name Kerala itself here, whereas the DSC starts off the passage on Kulacēkaraṉ with a mention of the region, and we may wonder why.

[133] It is also noteworthy that this work refers to him as *cēralar kōṉ*, 'the king of the Cēra(la)s.'

[134] *puruṭai* seems to be the shortened Tamil form of the name Tiruvaṇpuruṣottamam, a town located near Cīrkāḻi and associated with Tirumaṅkai, who is the sole Āḻvār to

In Public domain. Digitization Muthulakshmi Research Academy

claims that the Āḻvār died in 'Brahmadēśam Maṉṉaṉār Kōyil,' modern-day Maṉṉārkōyil (See 2.3.3. Kulacēkaraṉ's end), at the age of 67, which the PA (87: 131-133) reiterates, adding that this town is near Kurukā-nagara, the Sanskrit name for Tirukkurukūr, Nammāḻvār's hometown.

Leaving out Tiruvāli which is mentioned in PTM 8, the PA asserts that the Āḻvār worshipped Varāha in the Kerala town called Varāhapuri, another piece of information that does not seem to have any apparent basis.

2.2.4. Other Relevant Information

The DSC narrates how having conquered neighbouring states and ruled over the whole region for some years, Kulacēkaraṉ abdicated in favour of his son and went on pilgrimage to Śrīraṅgam and other Vaiṣṇava sites.[135]

The *Periya tirumuṭi aṭaivu* adds that *Cēṉai mutaliyār* (i.e., Viṣvaksena, the commander-in-chief of Viṣṇu) became his acharya[136] (something that is repeated in the PA [85:36]) and that the Āḻvār also wrote the *Mukundamālā* (MM), a Sanskrit hymn (See 2.3.2. Works attributed to Kulacēkaraṉ).

The PA is elaborate in narrating some events in the life of the Āḻvār, e.g. his welcoming and entertaining of Vaiṣṇava devotees, his deep

---

have sung about it (PerTM 4.2). There is no apparent reason why Kulacēkaraṉ should be linked to it. Aḻakar-Tirumalai (or Aḻakarmalai as it is known now) is one of the ancient shrines, the Deities of which find mention in the *Paripāṭal* itself, if the two places are the same.

[135] It also gives other details that are strictly religious in nature (e.g. the Āḻvār was a fragment of Kaustubha, Viṣṇu's jewel/mark on the chest) with little historical value, other than giving us an idea of how the Āḻvār was perceived at a certain period of time.

[136] This suggests how deeply the Āḻvār was integrated into the Śrīvaiṣṇava faith by the time this work was produced. Stories about divine initiation must have become prevalent in those days as the telling of the 'life-story' of Ādivaṇ Caṭakōpaṉ, the founder of the Ahobila Maṭha, shows.

In Public domain. Digitization Muthulakshmi Research Academy

interest in the *Rāmāyaṇa*, his empathy for Rāma, and his marrying his daughter[137] to Raṅganātha.[138]

The *Kōyil Oḻuku* mentions that Kulacēkaraṉ built or renewed some parts of the Śrīraṅgam temple, and that he married his daughter to the Lord of Śrīraṅgam giving Him a considerable dowry.

Even leaving aside the superhuman elements that abound in these narratives, it is difficult to take anything as fact, at least as far as the lives of the Āḻvārs are concerned.[139] These works are important not because they inform us about the Āḻvārs, but because they tell us how these poets were perceived at a certain point in time by a certain set of people.

Now that we have had a look at the claims made by Kulacēkaraṉ himself, as well as the stories about him narrated by the medieval Śrīvaiṣṇava acharyas, we can proceed to see how modern scholars have used and interpreted these sources, and what conclusions the they have drawn thanks to their knowledge of sources other than these two kinds of text.

2.3. Kulacēkaraṉ as Seen by Scholars

2.3.1. The Birth and Identity of Kulacēkaraṉ

Scholars, from the beginning of the 20th c. onwards, have put forward various theories about the poet, his dates and identity, mostly based on hagiographic information and the Āḻvār's own words; his dates[140] and

---

[137] She is here called Cērakulavallī as opposed to Cōḻakulavallī in the GPP.

[138] At this stage, it is not possible to know if there is any basis for this story (e.g., his daughter being offered to the temple as a devadasi, which some scholars claim, or if it was inspired by Periyāḻvār and Āṇṭāḷ's story). It is true, however, that her image is worshipped in Śrīraṅgam even today.

[139] Given that the acharyas lived closer in time, the hagiographers may have recorded more facts about the lives of the acharyas than of the Āḻvārs'.

[140] For example, here are some dates suggested by early scholars based on these texts: 6th c. (S. Krishnaswamy Aiyangar); 8th c. (Swamikannu Pillai), 9th c. (Gopinatha Rao and Ramanatha Aiyer [possibly spelt as Ayyar by the scholar himself]). These dates are recapitulated by Aiyar (1931: 647). Those who believe that the Āḻvār composed

In Public domain. Digitization Muthulakshmi Research Academy

the place of his birth[141] have both caused some speculation. But we have seen that his words are not always reliable. As mentioned earlier, there is but one unshakeable piece of evidence that places the author of the PTM before the 11th c, and that is an inscription dated 1088, which records provisions being made in Śrīraṅgam for reciting his verses beginning with the words *tēṭṭu* arum tiṟal* (PTM 2).[142]

---

the MM have even placed him at the beginning of the second millemium (See 2.3.2. Works Attributed to Kulacēkaraṉ).

[141] For example, some believe that Kulacēkaraṉ was born in Tiruvañcaikkaḷam. Said to have been the capital of the first Kulaśekhara, this town has a temple, in which the Deity Kṛṣṇa is believed to have been celebrated by the author of MM. In *An Architectural Survey of Temples of Kerala*, H. Sarkar (1978: 154) claims that the tradition that links the temple in Tirukkulaśekharapuram with Kulacēkara Āḻvār also attributes the building of the temple to him. Asserting that the temple resembles the Tamil ones of the Pallava tradition, Sarkar suggests the first quarter of the 9th c. Referring to an 11th-c. inscription that mentions the 195th year of the building of the temple, he is further convinced of the fact that Kulacēkara Āḻvār is the one who built it, just like Veluthat (2009: 229). Sarkar (1978: 157) thus accepts that the Āḻvār ruled between 800 and 820 CE.
On the other hand, pointing out that Tiruvañcikkaḷam was not a city, Ramanujam (1973: 188) says that it cannot be claimed that Kulacēkaraṉ was born there. Moreover, there is no such name as this in the early literature, nor any trace whatsoever of a Vaiṣṇava tradition in the city nowadays, thus providing further evidence that no such link with the Āḻvār can be made (See Ramanujam 1973: 188 for more details).

[142] This inscription belongs to the 18th regnal year of Kulōttuṅka Cōḻa (Aiyangar 1920: 33). This inscription (*South Indian Inscriptions*, Vol III , No. 70, line 13 = *South Indian Inscriptions* vol. 24, No. 63) is from Śrīraṅgam and reads thus:
[a]p[pi]kai [t]erttirunā[ḷilu]m paṅkū[ni]t[ti]runā[ḷi]lum [tī]rttam pira[s]ātittaru[ḷi]na [a]n[ri]rā [ti]ruppunna[i]kkiḻ eḻuntaruḷi iruntu teṭṭaruntiṟal keṭṭa[ruḷu]m potu [iṟṟ]ai nāḷāl tirunāḷ oṟṟukku amuti ceytaruḷum appamutu nūṟu[k]ku veṇ[ṭu]m paḻavarici patakkum paruppu munnāḻiyum ney munnā[li]yu[ma](...) – 'During the car festival in (the month) of Appigai (Aippaśi) and during the festival of Paṅgūni (Paṅguṇi), on the night of that day on which the bathing-water (of the idol) is distributed, at the time when (the idol) has been placed under the puṇṇai (tree) and is listening to (the recital of the hymn) Tēṭṭarundiṟal, (the following requirements have to be supplied) on this day of either festival:- for one hundred cakes to be offered (to the god) are required one padakku of rice, three nāḻi of pulse (paruppu), three nāḻi of ghee (...).' (tr. Hultzsch (1987 [1929]: 149-151).
Ramanatha Ayyar (1924: 109-111) mentions an inscription earlier than the 1088 one: written in 1050, it belongs to a viceroy, Cōḻa-Kēraḷadēva, and makes a similar

In Public domain. Digitization Muthulakshmi Research Academy

Here is a brief look at some scholars' opinions about Kulacēkaraṉ's dates and identity.

Many, as mentioned earlier, have tried to identify him with one or the other Cēra king,[143] especially the 9th c. Sthāṇu Ravi Varma, while

---

provision to the Śrīraṅgam one. But I have not been able to trace this inscription. If it does exist, this 1050 indeed places the Āḻvār firmly before the 11th c.

[143] For example, A. Sreedhara Menon (2010 [1987]: 52) states that Kulacēkara Āḻvār is Kulaśekhara Varmaṉ I, whom he considers to be the founder of the second Cēra dynasty, a king who ruled between 800 and 820 CE from Mahodayapuram, though he lived from 767 to 834 CE. He (2010 [1987]: 48) also claims that Śaṅkara was a contemporay of both the Āḻvār and his successor Rājaśekhara Varmaṉ, whom he identifies with the Śaiva saint Cēramāṉ Perumāḷ Nāyaṉār. Seemingly relying on the hagiographies, he (2010 [1987]: 52, 76) narrates how Kulaśekhara abdicated his throne and went on pilgrimage to Śrīraṅgam. These hypotheses are not plausible, especially since they are not presented with clear evidence.

Veluthat (2009: 237-238), who identifies Kulacēkara Āḻvār with Kulaśekhara Varmaṉ/Sthāṇu Ravi Varma (9th c.), points out that the commentary on the *Laghubhāskariya* composed by Bhāskara, the astrologer, who was patronized by Sthāṇu Ravi Varma, starts off with a verse praising the king and Śiva at the same time, thus suggesting that, if Sthāṇu Ravi Varma and Kulacēkaraṉ are one and the same, Bhāskara conceived of him as being in some way connected to Śiva. We may wonder that if Sthāṇu Ravi Varma was indeed the Kulacēkara Āḻvār that we know would it not be very strange indeed that a commentator should find a parallel between a staunch Vaiṣṇava king and Śiva, knowing full well that for the Āḻvār, Śiva seems to be nothing more than a minor deity whom he mentions a couple of times in the PTM, and that too in passing? Therefore, is it plausible to identify Kulacēkara Āḻvār with Sthāṇu Ravi Varma?

While admitting that the ancient Cēra capital was in Karūr and that it must have declined due to the arrival of the Kalabhras, Pallavas and the Pāṇṭiyas, whose kingdom must have assimilated the Koṅku region by the end of the 8th c., Narayanan (1996: vi) asserts that Kulacēkara Āḻvār was a Cēra king from Mahodayapuram. He places him between 700 (because he mentions Daṇḍin according to Narayanan) and before or around 920 CE, which is the date of death of the poet Rājaśekhara who mentions Kulaśekhara the dramatist.

Later on, Narayanan (1996: 15) places Kulacēkara Āḻvār before the establishment of the Cōḻa empire by Āditya, since the Āḻvār claims to have been the king of the Cōḻa, Pāṇṭiya, Koṅku as well as the Kollimalai regions. Refuting Elamkulam P. N. Kunjan Pillai's theory that Kulacēkaraṉ was the founder of the Makōtai Cēra kingdom in the 9th c., Narayanan (1996: viii-ix) claims that the poet, whom he identifies with Sthāṇu Ravi Varma, the military partner of Śrīkaṇṭa Cōḻa and not Āditya Cōḻa, in fact succeeds the dynasty's first king, Rājaśekhara (the early 9th c. Cēramāṉ Perumāḷ). Narayanan (1996: ix) also mentions the finding of the coronation date

In Public domain. Digitization Muthulakshmi Research Academy

others, believe that he was a Pāṇṭiya king.[144] There are a few scholars who favour the Cōḻa link.[145] And yet others, like Pillai (1956: 123), suggest that he must have belonged to the Koṅku-Cēra line, and that nothing shows that he was from Kerala.[146] This Koṅku-Cēra descent

---

(883 CE) and title (Vijayarāga) of Kulacēkaraṉ's successor, Kōta Ravi, who, according to him, was not Kulacēkaraṉ's son, but his son-in-law and perhaps also his nephew, which gives information on the laws of succession, i.e. the *marumakkattāyam* (or *marumakkaṭṭāyam*, 'the system of inheritance by which a man's sister's sons become heirs to his property instead of his sons' [TL]).
It seems to me that although these might be interesting hypotheses, there is no real basis for making such identifications (at least not if one looks in the PTM itself, which should be the starting point and basis for any such analysis), and the ensuing dating system.

[144] Aiyangar (1914: 310) cites as *terminus ante quem* the rise to power of the Cōḻas around 890 CE. Therefore, he suggests the years 780 and 890 CE as the Āḻvār's probable dates, between the construction of the Viṣṇu shrine in Chidambaram and the Cōḻas' rise to power in 890 CE, since Kulacēkaraṉ could not have possessed the regions that he mentions after that period. Even in the suggested period, Kulacēkaraṉ could not have been the king of Madurai as he claims, since the Pāṇṭiyas were powerful during that period as proven by the Ciṉṉamaṉūr grants. Therefore, Aiyangar thinks that the poet might have been 'a scion' of the Pāṇṭiyas who inherited the Cēra throne thanks to the *marumakkatāyam* system. Once again, it is not possible to claim any such thing based merely on the evidence that the PTM provides.

[145] Because Kulacēkaraṉ mentions that he is the ruler of Kōḻi, some scholars, like S. Krishnaswamy Aiyangar (1920: 36), whom Ramanujam (1973: 199) refers to, claim that he must have lived before the shift of the Cōḻa capital from Kōḻi/Uṟaiyūr to Tañcāvūr that happened around 900 CE, either before the ascendancy of the Pallavas under Narasiṃha Varmaṉ before 600 CE (which sounds unlikely) or after their fall around 800 CE. Aiyangar favours the period before the 6th c., especially if we accept the traditional claim that Tirumaṅkai Āḻvār is the last Āḻvār.
The shift of the Cōḻa capital from Kōḻi to Tañcāvūr is an important element to remember, since the Cēras too shifted their capital from Kolli to the west. And being aware of such shifts allows us to be more accurate in our assessment of the available facts, found both in the PTM and elsewhere. But in this particular case, it seems to me that the PTM yields very little verifiable information as can be used to draw any definite historical conclusion.
For more details on the various suggestions and guesses made by scholars on the Cōḻa-Kulacēkaraṉ link, see, for example, Rao 1923: 22.

[146] This idea has been adopted by Arunachalam (1980: 39) as well. Both Piḷḷai and Arunachalam find the use of *accaṉ* by Kulacēkara Āḻvār slightly peculiar, but they adduce nothing more to suggest a Keralese origin.

In Public domain. Digitization Muthulakshmi Research Academy

does seem to fit Kulacēkaraṉ's situation, and could indeed be how he came to be associated with these lines.[147]

Hardy (2001 [1983]: 260-261, fn67) claims that the Āḻvār might have been a chieftain who ruled over the region from the Kolli hills up to, and possibly including, Śrīraṅgam, along with lands in the present-day Salem and Coimbatore areas. In my opinion, Hardy's hypothesis is plausible as well, since Kolli, which the Āḻvār mentions quite a few times, and its hills, are indeed close to the poet-saint's favourite Śrīraṅgam, and yet not too far from the old Cēra capital of Karūr.

Some scholars also speculate about whether Kulacēkaraṉ lived before, during or after Tirumaṅkai Āḻvār.[148]

Veluthat (2009: 186) also points out that one of the Cēra branches ruled from Karūr, although he (2009: 171) seems to doubt that Kulacēkara Āḻvār was Sthāṇu Ravi, who ruled from Makōtai/Mahodayapuram (2009: 66, 232-233). Narayanan (1996: v-vi) seems to have influenced this thought.

[147] The fact that the Āḻvār mentions his kingship over the Koṅku country and the existence of a Viṣṇu temple in Virruvakkōṭu near Karūr might point at his having been a Cēra king ruling from the old capital Karūr. However there are inherent problems with this hypothesis, the dates of the abandonment of Karūr by the Cēras—which was around if not before the 7th c. CE (Nagaswamy 1995: Introduction)—and of Kulacēkaraṉ, usually placed in the 9th c., being the main problems. It is not really possible to place Kulacēkaraṉ in the 7th c. in view of other proofs (e.g. Viṣṇu temple in Chidambaram, see fn98).
Nagaswamy (1995: n. p.) says that the Pallavas held Karūr from 575 CE to 775 CE, then the Pallavas and the Pāṇṭiyas controlled it alternately for the next hundred years, and finally it fell into the hands of the Cōḻas around 875 CE and remained there until 1200 CE. Did the Āḻvār live before the Cōḻas gained power over Karūr? Such hypotheses are hard to establish, because one needs to take into account other factors such as the way the Āḻvār uses language.

[148] Aiyangar (1914: 305) points out that, according to Tirumaṅkai, a Pallava king established and worshipped the Lord there. He also postulates that it must have been Nandivarmaṉ I or Parameśvara Varmaṉ II around 690. Keeping in mind the dates of these two kings—Nandivarmaṉ I (?) and Parameśvara Varmaṉ II (ca 670 CE [Francis 2009: 645]), we may wonder if this is sufficient reason to believe that Kulacēkara Āḻvār lived around or slightly after that time.
Aiyangar (1929: 160-161) too quotes a *pācuram* by Tirumaṅkai, which claims that many kings were worshippers of Viṣṇu (*paraṇē pañcavaṉ pūḻiyaṉ cōḻaṉ pār maṉṉar tām paṇintu ēttum / varaṇē eṉpatu avar vākku* – 'O God! O superior One, whom the kings of the earth [who are] the Pāṇṭiya, Cēra and Cōḻa [kings] praise having been

In Public domain. Digitization Muthulakshmi Research Academy

At this stage, it is enough to conclude that since we have inscriptions mentioning the *pācurams* from the PTM being sung in some temples as far away as Śrīraṅgam already by the mid-11th c., it seems likely that the Āḻvār lived well before Sthāṇu Ravi Varma or other later kings. Besides, it is not quite so easy to prove that the Āḻvār was from the modern-day Kerala region. Following scholars such as Sastri, it is merely possible to say that it is not really likely that a Cēra king bearing the name Kulacēkaraṉ ruled over all these kingdoms around that time.[149] It is in

---

humble!' – PerTM 7.7.4) and claims that Kulacēkaraṉ is the Cēra mentioned there. In order to prove this, he uses the [much later] *Periyapurāṇam* (12th c.), which states that Cēramāṉ Perumāḷ Nāyaṉār, the Śaiva Cēra king, lived in the same period of time as Sundaramūrti, and that he was invited by the ministers of the Cēra land to become their king as the former one renounced the kingdom and went to do penance (*ceṅkōl poṟaiyaṉ (...) taraṇi nīttu tavam cārntāṉ* (*Periyapurāṇam* 36.10 [3762]) – 'the Cēra king with a sceptre, having given up the world, adhered to tapas.'). And the latter, Aiyangar (1929: 160-161) suggests, could be Kulacēkaraṉ, who was a contemporary of an 8th-9th c. Tirumaṅkai. To bring further evidence for this theory, he quotes some passages from the 2nd and 3rd decades of the PTM in which Kulacēkaraṉ proclaims his indifference towards worldly matters, including kingship. Taking the above-mentioned verse from the *Periyapurāṇam* to mean the renouncing of worldly life by a Cēra, Aiyangar points out that this giving up of the crown by a Cēra king is corroborated by the DSC as well (in the case of Kulacēkaraṉ). But could there not have been more than one Cēra king who renounced the throne for spiritual reasons? Could this sole point prove that it is a reference to Kulacēkara Āḻvār? It is difficult to identify a *pūḻiyaṉ* who worshipped Viṣṇu here with Kulacēkaraṉ without further evidence. Besides, the Śaiva hagiographic text is not very reliable. Therefore, this is mere conjecture.
S. Kulacēkaraṉ (1988: 233) too rules this argument out, but by giving a different one: the Āḻvār must have lived after Tirumaṅkai since he expresses his yearning to go to Tiruccitrakūṭam, which means that he was already a crowned king who was too busy to visit the temple. Kulacēkaraṉ also asserts that the poet-saint must have been crowned around 785 CE, since that was the time when the temple in Tiruccitrakūṭam was consecrated. This argument is not really tenable as it is possible that a smaller structure could have pre-existed where Kulacēkaraṉ may have worshipped.

[149] Sastri (2006 [1955]: 131) points out that the poet could not have been king of all the places he mentions later than the 6th c. and, since he cannot be that early, he dismisses the Āḻvār's ever having ruled over those places. He thereby dismisses the Āḻvār's claims of ownership over many kingdoms as being merely rhetorical. Sastri (2006 [1955]: 313) assigns him to the 9th c., denying his contemporaneity with

In Public domain. Digitization Muthulakshmi Research Academy

fact difficult to identify Kulacēkara Āḻvār with any real king at all on the basis of the very insufficient information that we can glean from the PTM.

An in-depth study of the language of the different poets of the region could definitely yield a more solid basis on which to establish a chronology between poets, which in turn may help us determine more accurate dates. This is unfortunately beyond the scope of this book. But for the moment, Hardy's views on the topic can be taken as an acceptable alternative, as it is text-based. Hardy (2001 [1983]: 254, 268) feels that Kulacēkaraṉ is a contemporary of Āṇṭāḷ and Periyāḻvār because of the similarity in style, a strong emotionalism, the erotic nature of the *pācurams* dealing with Kṛṣṇa, and a marked attachment to Rāma.[150] He (2001 [1983]: 433) also states other reasons for placing

---

Toṇṭaraṭippoṭi Āḻvār, whom he believes to have lived after Āṇṭāḷ, whom he does not date.

[150] Since Hardy seems to have studied the major works on the dating of the Āḻvārs and comes up with logical arguments, it will be useful to give here his conclusions on the Āḻvār chronology. What is interesting in his method is that he looks for internal evidence and establishes rules on how to determine the date of the corpus thanks to elements like the literary style and the content of the works.
– The *antāti* and the *veṇpā* (= 'One of the four principal kinds of stanza forms' TL) were not known at a period earlier than the 6th or 7th c., but they are the earliest layer of the Vaiṣṇava corpus, which is proved by the archaic style and content (2001 [1983]: 266). This concerns the early Āḻvārs, i.e. Pēy, Pūtam, Poykai and Tirumaḻicai, ca. 6th or 7th c.
– The integration of *akattiṇai* ('Love, as a mental experience of lovers, of seven forms' TL) into the bhakti literature by Nammāḻvār, in which emotionalism is much more marked than in the *Paripāṭal*, indicates the next stage. The fact that many more temples are mentioned by him has to be noted since it shows a development of the Vaiṣṇava cult (7th or early 8th c.) (2001 [1983]: 266-267).
– The fact that Nammāḻvār still uses the *antāti* and the *veṇpā* styles whereas Tirumaṅkai opts for newer ones give an idea of the lapse of time between the two. Hardy (2001 [1983]: 264, 267) places Tirumaṅkai in the the second half of the 8th c. because of historical elements found in his work.
– The focus on Śrīraṅgam and the elaboration of the Kṛṣṇa myths place Periyāḻvār and Āṇṭāḷ after Tirumaṅkai (around the 9th c.).
– The supreme importance given to Śrīraṅgam (in the works of both Toṇṭaraṭippoṭi and Tiruppāṇ) and the fact that *Tirupaḷḷiyeḻucci* is an 'elaborate ritual song' (2001

In Public domain. Digitization Muthulakshmi Research Academy

Kulacēkaraṉ among the later Āḻvārs: bhakti had become both an idea and an institution by this time, and the idea of complete surrender, which will become a very important topic among the medieval Śrīvaiṣṇava acharyas, is already found in the PTM. He (1983: 434 fn12) also believes that the Āḻvār's style suggests a later date among the Āḻvārs and to prove his point, he quotes the 'un-Tamil hyperbole' found in one of his *pācurams* (presumably PTM 2.3).[151]

2.3.2. Works Attributed to Kulacēkaraṉ

One of the main reasons why Kulacēkara Āḻvār is known outside the Tamil-speaking country is his alleged authorship of the Sanskrit hymn *Mukundamālā*.[152] This is a thorny subject discussed by many scholars,[153]

[1983]: 268), in the case of Toṇṭaraṭippoṭi, place these two Āḻvārs after the previously mentioned ones, in the early 10th c. (2001 [1983]: 268).

[151] *vaṇ poṉṉi pēr āṟu pōl varum kaṇṇa nīr koṇṭu araṅkaṉ kōyil tiru muṟṟam / cēṟu cey toṇṭar cē aṭi celum cēṟu eṉ ceṉṉikku aṇivaṉē* – 'I shall wear on my head the abundant slush from the red feet of the devotees who make slush in the holy courtyard of Raṅga's temple with the tears of [their] eyes that stream like the mighty river of bounteous Poṉṉi.'

[152] The *Mukundamālā* (MM) is dedicated to Mukunda/Viṣṇu. A. K. Warder points out (1988: 370) that there is no critical edition of the MM, and that the number of hymns and the hymns themselves vary according to the version. Thus, the Kerala version has 31 verses, and the Kashmir version has 34, and they only have 16 verses in common. The 1992 Bhaktivedanta Trust edition contains 53 verses, as they probably have included all the verses found in the different editions and put them together.

Its being mentioned in the work of a 13th-c. Śrīdharadāsa and Jalhaṇa and in an inscription found in Burma of around the same period reveals that by the 12th c., if not earlier, this work had gained much popularity.

[153] Both Aiyangar (1920: 34-35), Sastri (2006 [1955]: 313) and Menon (2008 [1978]: 215) believe Kulacēkaraṉ to be its author, but do not give any evidence in favour of the claim. Sastri adds that Kulacēkaraṉ is believed to have been a patron of Vāsudeva, who composed four Yamaka *kāvyas*.

On the other hand, some scholars reject that theory. Aiyangar (1929: 172-174), for example, gives a detailed argumentation to support his claim (see his write-up for more details). Aiyar (1931: 650) also says that if the MM was composed by the Āḻvār, known for his bhakti for Rāma, at least some verses would have been dedicated to Him; and that the MM must have been composed in the 11th or the 12th c., after the composition of the *Bhāgavatapurāṇa*, which must have influenced it, because of a peculiar use of the name 'Rāmānuja' to refer to Kṛṣṇa in both texts.

In Public domain. Digitization Muthulakshmi Research Academy

but one which does not yield any easy or universally acceptable solution.[154]

Many traditional scholars too are sceptical about this identification: the DSC, which says the Āḻvār composed the PTM, does not mention the MM, which it probably would have, had it thought it to be the case, nor does it evoke the friendships mentioned in the MM. Furthermore, the MM is not included in the traditional writings including the commentaries, nor in recitations in Śrīvaiṣṇava temples, as the Āḻvārs' compositions are. Some Śrīvaiṣṇava scholars, like Aiyangar (1929: 172-174), conclude that the author of MM must be a Vaiṣṇava descendant of Kulacēkara Āḻvār. In a footnote Hardy (2001 [1983]: 256 fn56[2]) claims that, thanks to the evidence he was able to collect, he could prove that Kulacēkara Āḻvār and the author of MM were two different people. He did not, however, develop his argument nor did he provide us with further proof, having declared his intention to produce an extensive study on the topic.

[154] It is difficult to determine authorship based on a comparison of the language and style of an author when the works attributed to him are composed in different tongues, especially when determining common authorship is often not conclusive even within the same language, especially if the research is merely based on considerations such as style and vocabulary. Cross-language comparisons do not even have recourse to these basic elements of comparison. The choice of rhythm and rhyme too is also often influenced by the poetic conventions of each language. And, without the text-external data that would help us settle the debate it is likely to be more difficult to come to a conclusion.

Nevertheless, despite these difficulties, an attempt to compare and contrast some of the elements of the two works can be made. As far as ideas are concerned, it is undeniable that some of those present in the PTM find echo in the MM. The following examples can be cited: the importance of the repetition of the Lord's names (18), prayer with tears (18), the wish to link the different senses to the worship of Viṣṇu (20, 35), the importance of the devotees (25: *tvad-bhṛtya-bhṛtya-paricāraka-bhṛtya-bhṛtya- / bhṛtyasya bhṛtya iti mām smara loka-nātha* - 'O Lord of the universe! (...) Consider me the servant of the servant of the servant of the servant of the servant of the servant of Your servant' (25, tr. Swami & Goswami 1992: n.p.). And yet, the head is covered with mud due to bowing down to God (MM 19), and not to devotees (PTM 2.3). It should be pointed out, however, that none of these ideas exist exclusively in the works of Kulacēkaraṉ.

And yet, there are some elements that make us seriously doubt the identification of the two authors. There are for example, ideas and/or practices that are totally absent from the Āḻvār's 105 *pācuram*-long corpus and that find their way into the 50-odd (or much less) poem-long Sanskrit work. It is indeed possible to attribute some of these changes to the evolution of language or to the very nature of Sanskrit, but only to a certain extent.

The following are some of the novelties found in the Sanskrit work that are absent in the Tamil one: the author compares life and its troubles with an ocean (11, 12, 13,

6c

In Public domain. Digitization Muthulakshmi Research Academy

16) and Viṣṇu and devotion for Viṣṇu with the boat, a typically Sanskrit image; he uses some names denoting Viṣṇu that are not found in the Āḻvār's poetry, e.g. Hari, Mādhava, Śrīdhara, Acyuta, Govinda, Puruṣōttama, Janārdana and especially Mukunda and Kṛṣṇa: Varada (1, 13), Hari (in 4, 7, 8, 9, 10, 19, 20, 23, 28, 49), Mādhava (19, 23, 24, 29, 44, 50), Śrīdhara (10, 20, 23), Śrī Vallabha (1), Bhagavān (5), Narakāntaka (6), Śrīdharaḥ (10), Nārāyaṇa (10, 16, 20, 23, 26, 27 (x3), 38, 41), Viṣṇu (11, 48, 49, 53), Acyuta (20, 28), Keśava (20), Govinda (in one of the poems between 3rd and 4th poems not found in many editions, 23, 29, 39), Dāmodara (29), Narasiṃha (40), Puruṣōttama (49), Janārdana (40) and especially Mukunda (the title, 1, 2, 3, 20, 22, 29, 40, 51, 53) and Kṛṣṇa (1, 15, 19, 20, 29, 31, 32, 33, 37, 43 (x8), 51 (x2).

And although in the PTM Śiva is presented as nothing more than a minor deity in the presence of Viṣṇu, in the MM there is at one point a mention that is almost positive - addressing the god of love, the persona reminds him of his body having been destroyed by Śiva's eyes (*hara-nayana-kṛśānunā kṛśo'si* – 'You have been burnt down by the fire [coming out] of the eye of Hara'). This is something that cannot be found in the Tamil work by Kulacēkaraṉ, whose devotion to Viṣṇu and some of His *avatāras* is unwavering and exclusive. But then another verse claims that 'once our saviour has been seen (...) great lords like Rudra and Grandfather Brahma become insignificant' (MM 14; tr. Swami & Goswami 1992: n.p.). Another one criticizes men for worshipping minor (unnamed) gods when the greatest Nārāyaṇa is manifest before them (17). Why this difference? Could it mean that these two verses were not composed by the same person?

Equating the names of Viṣṇu and Kṛṣṇa with mantras (41), mentioning his own family and family members, albeit without naming them (42), presenting Kṛṣṇa as the teacher of the three worlds (43), the considering of Kṛṣṇa as God Himself, referring to characters such as Arjuna (45) and Narasiṃha (40) are some of the elements not present in the Tamil work.

Another such element is the self-portrait of the author found in the penultimate poem of the MM, which is also different from the signature poems of the PTM. That is, he seems to be fairly modest compared to Kulacēkara Āḻvār: *rājñā kṛtā kṛtir iyam kulaśekhareṇa* – 'this composition was produced by king Kulaśekhara' (52). Whereas, in the PTM one finds: *kuṭai viḷaṅku viṟal tāṉai koṟṟa oḷ vāḷ kūṭalar kōṉ koṭai kulacēkaraṉ* ('the munificent Kulacēkaraṉ, king of [the people of] Kūṭal – who shines with a [royal] parasol, a victorious army and a sword glowing with victory' PTM 1.11).

Sometimes it is more complicated to draw any clear-cut conclusions. For example, although the name Padmanābha is never mentioned in the PTM (unlike in the MM), the Āḻvār does mention the sprouting of the lotus from the navel of the Lord of Śrīraṅgam and the creation of Brahma on it (PTM 8.4). This could mean that either Kulacēkaraṉ uses a paraphrasis in Tamil for the name 'Padmanābha,' or that this name came to be important to a later king like the composer of MM, when the Deity Padmanābha of Tiruvanantapuram became important to the later Cēra kings.

It is thus extremely difficult to find an argument one way or the other; neither the points of similarity nor those of difference gathered here are significant enough to be used to try to settle the matter at issue.

In Public domain. Digitization Muthulakshmi Research Academy

Some scholars also identify Kulacēkara Āḻvār with the Sanskrit dramatist Kulaśekhara, who composed plays such as *Subhadrā-dhanañjayam* and *Tapatīsaṃvaraṇam.*[155] Because this playwright probably lived in the 12th c. and for reasons that cannot be developed here, this identification is even less convincing than the one taking him to be the Sanskrit poet.

2.3.3. Kulacēkaraṉ's End

The PA claims that the Āḻvār died in Brahmadeśam, which corresponds to present-day Maṉṉārkōyil, situated in the Ambāsamudram taluk of the Tirunelvēli district.[156] Unfortunately, it is not currently possible to prove or disprove this theory, although it is not entirely improbable,

---

[155] Narayanan (1996: xv) and Veluthat (2009: 193, 212) see a 'uniformity of style and imagery' in the MM and the plays, presumably when compared with his Tamil poems, and also perceive 'his [Kulaśekharavarman the playwright's] Vaiṣṇavite leanings (...) in the plays,' respectively. Since I do not find much similarity in style so far as I have studied the texts and because Vaiṣṇava leanings alone cannot mean identical authorship of different works, I do not find these arguments convincing. Veluthat also notes that Vāmana's story is included in the *Tapatīsaṃvaraṇam* for no apparent reason which, according to him (2009: 233), shows the poet's penchant for Viṣṇu and His *avatāras*. It is worth pointing out that Kulacēkara Āḻvār himself alludes to Vāmana merely once in his PTM.

[156] Scholars such as Aiyar (1931: 648) mention the Kulacēkara Āḻvār temple in this town, with mural inscriptions stating that 'Vāsudēvan Kēśavan *alias* Śeṇḍalangāradāsar (also called Mahāmuni at the end) of Mullaipaḷḷi in Malai-maṇḍalam set up an image of Kulaśekhara Perumāḷ, and declared Vindanūr its *tiruviḍaiyāṭṭam* ['temple endowments' TL]. (...) The village had formerly been surveyed under royal orders in the ninth year of Rājendra-Cōḷa-dēva, and had been registered as a *tiruviḍaiyāṭṭam* in the temple of Rājēndraśōḻa-viṇṇagar in Rājarāja-catm [sic]' (Sastri 1932: 786). The earliest of the inscriptions found there belongs to the 4th regnal year of Rājendra Cōḻa, around 1015 CE. Aiyar (1931: 648) concludes that in order to have a temple dedicated to him (in fact, the shrine for the Āḻvār is located inside the bigger temple called Rājendra Cōḻa Viṇṇakaram [Kulacēkaraṉ 1988: 260]) and provision made for the recital of his *pācurams* by the middle of the 11th c., Kulacēkara Āḻvār must have had his 'reputation established in the land a considerably long time before that period'. This argument seems a plausible one, with the inscriptions bringing credibility to this claim. Aiyangar (1920: 25), however, claims without giving proper evidence that the Āḻvār must have been on pilgrimage to various Vaiṣṇava sites and that he must have died in Kāṭṭu-maṉṉārkōyil in South Arcot district, in what used to be the Cōḻa land.

In Public domain. Digitization Muthulakshmi Research Academy

given that there is inscriptional evidence pointing towards the building of a shrine dedicated to Kulacēkaraṉ in that location.

3. Conclusions

I shall now recapitulate the main arguments that various scholars have put forth concerning Kulacēkara Āḻvār's identity and dates, as well as the conclusions that I myself have drawn on a few of the issues.

Kulacēkaraṉ says (for I believe the signature verses to be an integral part of the PTM) at least twice that he is the king of the Koṅku people, but never mentions any links with the Cēra royal family directly. It is the hagiographies that do so. Most places mentioned by the poet belong to the Cōḻa region, except for Veṅkaṭa, and Viṟṟuvakkōṭu, which is usually identified with Tirumiṟṟakōḍe in Kerala. I have striven in this introduction to show that even this town was probably in the Koṅku region, not in modern Kerala.

The various hypotheses and the multiple identities attributed to Kulacēkara Āḻvār appear to have produced a confused picture of the man. It would seem at this stage that there is no historical evidence other than the medieval writings and a similarity of the name or title shared with some king, to suggest any link with Kerala. If I choose to go by Kulacēkaraṉ's words, leaving aside what seems to be hyperbolic content, this much can be perceived: Kulacēkaraṉ was a Koṅku king—probably from the Koṅku-Cēra line—who ruled from Kolli, and who probably had some sort of power over the other two kingdoms.

The medieval Vaiṣṇava commentators are, to the best of my knowledge, the first to write about Kulacēkaraṉ, and probably also the first to link him to Kerala. The kings of the second Cēra kingdom ruled from Mahodayapuram from around the 9th to the 12th centuries. The kings bore the title of 'Kulacēkara Perumāḷ,' which may have nothing to do with our Āḻvār. The latter calls himself Kulacēkaraṉ, which was used both as a name and as a title by several kings, including some Pāṇṭiyas.

In Public domain. Digitization Muthulakshmi Research Academy

It could mean that he was a king, but not necessarily a Cēra one. The Śrīvaiṣṇavas refer to the Āḻvār as Kulacēkara Perumāḷ, and that could be the reason why his work is referred to as the PTM, as mentioned earlier. This practice may have been initiated by Nāthamuni himself, who probably thought the Āḻvār to have been a Cēra king and added the title 'Perumāḷ,' which was used by the Cēra kings of his time. Whether adding the title 'Perumāḷ' to Kulacēkaraṉ happened *because* he was truly a Cēra king, a *result* of the belief that he was a Cēra king, or was the misleading root cause for the identification of the Āḻvār with a certain Cēra king by subsequent generations is something difficult to determine. One thing is clear: this strange coincidence of the names (and the Āḻvār's claim that he was a king) has made many scholars take the improbable route of the Mahodayapuram Cēra origin for the Āḻvār. This has led to the building of a complex, delicate house of cards, as the Āḻvār does not seem to have had links so far away from what is now the Tamil country.

Kulacēkara Āḻvār is also often identified with Kulacēkara Varmaṉ or Sthāṇu Ravi, as well as the composer of the Sanskrit poem MM and of plays such as the *Tapatīsamvaraṇam*. It could be that Sthāṇu Ravi *was* the author of these Sanskrit works, but it does not seem plausible that he was also the Āḻvār who wrote in Tamil. Not that Kulacēkaraṉ betrays any ignorance of Sanskrit, but the idea seems far-fetched to me, all the more so since the styles of the Tamil and Sanskrit works do not seem to be very similar, nor does the content. If at all, the later Sanskrit author might have been influenced by the Āḻvār's devotion for Viṣṇu and his poetry.

As pointed out by some scholars, Kulacēkaraṉ's Tamil does not contain traces of Malayalam, not even of an early kind, except perhaps for the word *accaṉ*, which indeed seems to be a regional word from a part of modern-day Kerala. No trace or proof of the existence of the Nampūtiri brahmins' influence or matriliny or any other typically 'Keralese' concepts can be found in the PTM. Thus, one may surmise

In Public domain. Digitization Muthulakshmi Research Academy

that Kulacēkara Āḻvār belonged to a wholly different world than the one lived in by the later Cēra Kulaśekhara kings.

It may be noticed here that it is often (but by no means always) scholars from Kerala who seem to take it for granted that Kulacēkaraṉ was a Cēra king from Mahodayapuram, and that he was also known as Sthāṇu Ravi, and that he may also have composed the MM. It is worth pointing out that this stand comes from a love for one's own land and the history of one's own people. That is, Kulacēkaraṉ, an Āḻvār and a king, must be a welcome addition to a land's cultural and historical heritage. It is also worth noting here, however, that the medieval scholars of Kerala do not seem to have thought so, since they have left the Āḻvār out in their history of Malayalam literature, and from works such as the *Līlātilakam*. The same could be said of the Tamil scholars who relate the ancient Cēra capital to Tamilnadu, thereby suggesting (more or less indirectly) that Kulacēkaraṉ must have belonged to the Koṅku land and ruled from Karūr or in its surroundings. In this case, however, the various hints found in early literature and the PTM seem to justify such a claim.

To come back to Kulacēkaraṉ, his dates are indeed problematic. Although most historical evidence shows that he must have lived after Tirumaṅkai, it seems doubtful to me that he did:

a) The reference to Āli-nakar, though intimately related with Tirumaṅkai, is not definitive evidence that Kulacēkaraṉ lived after him, as there is nothing to prove that the town or the shrine there was founded by Tirumaṅkai.

b) The date of inauguration of the Viṣṇu temple in Chidambaram, witnessed and sung about by Tirumaṅkai, cannot decisively prove that Kulacēkaraṉ must have lived after him. Kulacēkaraṉ could have been describing another shrine around the same location as *tillai nakar tiru-citrakūṭam*, where the Lord was in a seated position. It is,

In Public domain. Digitization Muthulakshmi Research Academy

after all, known from the history of the temple that the Viṣṇu shrine changed its place at least once.

c) When it comes to the geographical regions, Kulacēkaraṉ limits himself to a few shrines in Southern India (along with a couple of places in Northern India associated with mythologies, e.g. Ayodhyā), whereas Tirumaṅkai envisions a Viṣṇu cult that occupies a larger geographical area and thus presents a more 'pan-Indian' view of that cult, —which seems to have become more widespread by his time— thanks to his mention of shrines that are located far away, like Ahobilam in present-day Andhra Pradesh[157] and Cāḷakkirāmam (Muktinath) in Nepal.[158] Although the exact identities of these places are often questioned, there is no doubt that they are far away from the Kāveri delta - the description of the Ganges, for example, takes care of that argument (PerTM 4.7.1).

My tentative conclusions are that Kulacēkara Āḻvār was a Tamil chieftain belonging to the Koṅku-Cēra clan ruling from Kolli, who wrote solely in Tamil, including the signature *pācurams*, although many of the pieces of information that he gives about himself seem to be of a hyperbolic nature. He probably lived around the 9th c., a rough contemporary of Periyāḻvār and Āṇṭāḷ. He may possibly have lived *before* Tirumaṅkai, who is aware of more shrines and goes beyond the limits of Southern India.

As this conclusion shows, it has been hard to have an opinion on many of the questions because of the very nature of the sources that I have looked into. It is a field in which the boundary between history and legend is unclear. A few lines from the PTM have given rise to layer after layer of 'information' being added by both traditional scholars and their modern counterparts. And when, as in the case of Kulacēkaraṉ, there are geographic, ideological and political issues at stake, things get

---

[157] See PeTM NTP 1.7.

[158] PeTM 1.5, CTM 74 ; Periyāḻvār also sings about this place (PerTM 2.9.5, 4.7.9).

In Public domain. Digitization Muthulakshmi Research Academy

further complicated. For these reasons, and the many others discussed above, it is extremely difficult to have clear-cut opinions when it comes to the identity and dates of the Āḻvār.

Finally, I shall conclude with Valérie Gillet's pertinent words (in Gillet, ed. 2014: 13-14), which speak for themselves:

> Concerning the chronology itself, one may say that there is no firm evidence, either internal or external, for establishing an unquestionable chronology of Tamil Bhakti. Although there is a general concensus on the fact that the movement of Tamil bhakti started around the 6th century of our era, none of the texts can be assigned a definite date. Even when a link can be established beyond doubt between two elements, such as the hymn of Tirumaṅkai Āḻvār and the Vaikuṇṭhaperumāḷ temple in Kāñcipuram, no date can be established for certain.

I tend to think that the situation is similar when it comes to the identity of the Āḻvārs as well, including Kulacēkaraṉ's.

In Public domain. Digitization Muthulakshmi Research Academy

TRANSLATION OF THE *PERUMĀḶ TIRUMOḶI*[159]

[159] In this chapter (as in the previous), when Velukkudi's views from his recorded oral discourse, published in 2008, are given, I use the following pattern since the segments in this oral document are filed according to the decade and verse number of the PTM: 'Velukkudi 2008: 1.1,' which means the information is to be found in the file(s) dealing with the first verse of the first decade, and a '0' after a decade number (e.g. 1.0, 2.0) is reserved for the introductory note of the decade. While Annangaracharya's, Uttamūr's and Velukkudi's views are given abundantly in the footnotes, Periyavāccāṉ Piḷḷai's medieval commentary is mentioned only when absolutely necessary for two reasons: 1) my whole translation of the PTM largely follows his interpretation (except when I have opted for a different reading), and 2) the whole of his commentary on the PTM has anyway been translated and included along with the translation of the *pācurams* for easy reference; and when it *is* referred to, no additional details as to the exact location of his claims are given for the above reason.

In Public domain. Digitization Muthulakshmi Research Academy

In Public domain. Digitization Muthulakshmi Research Academy

A Note on Translation and the Translating Process

> 'Translation is choice, interpretation, an assertion of taste, a betrayal of what answers to one's needs, one's envies' (Ramanujan 1973: viii)

Coming to the core of this book, the translation part has allowed me to realise 1) the difficulty of rendering 8th-9th c. poetry into English, and 2) what still remains to be done in the field of translation as far as the NTP is concerned.

Evoking the limitations of translations, Ramanujan (2005 [1981]: xvi) points out that some of the elements to be found in the original text cannot be translated into the target language:

> 'for instance, one can often convey a sense of the original rhythm but not the language-bound meter; one can mimic levels of diction, even the word play, but not the actual sound of words. Items are more difficult to translate than relations, textures more difficult than structure, words more difficult than phrasing, linear order more difficult than syntax, lines more difficult than pattern. Yet poetry is made at all those levels and so is translation.'

Ramanujan (2005 [1981]: xvii) also points out the specific difficulty in translating when the two languages concerned are as 'startlingly different from each other' as Medieval Tamil and English, the complexity of the syntax of the former made all the more difficult by the opposite syntax order of the two.

Among the things that Ramanujan deems important in a translation are: rhythm, level of diction, relations, structure, phrasing, syntax and pattern. While it would indeed be desirable to have all these elements in a translation, it is often, as Ramanujan himself points out, extremely difficult to have them all; and that is when compromises need to be made. In my translation, for instance, I have put the accuracy of the meanings found in the original text above the beauty of the poetry

In Public domain. Digitization Muthulakshmi Research Academy

(sounds, rhymes, rhythm, etc.)—not that the latter does not matter or that it does not exist in my translation. Only, semantic accuracy, along with syntactical correctness, has been given prominence. But more on this conscious choice later.

Very much like Ramanujan (2005 [1981]: xvii) himself did, before I started translating, I carefully studied the traditional commentaries, especially the ones by the 14th-c. Periyavāccāṉ Piḷḷai, by the 20th-c. Annangaracharya and Uttamūr Viraraghavacharya, but also most importantly, the modern gloss (of both the PTM and Piḷḷai's commentary) by Puttūr Krishnaswami Aiyangar (Piḷḷai & Aiyangar 1997), in order to properly 'understand' the original text. These texts helped me decipher Tamil bhakti poetry, the language of which is relatively hard to understand despite my being a native speaker (of contemporary Tamil, a language that sometimes seems to be a different one from that of older texts) and unravel the layers of meanings, by showing me the different ways in which a clause can be split, understood and read. The *Tamil Lexicon* has been of great help, but often each word in a poem has many possible meanings, and it is therefore extremely tricky to put forward a certain interpretation, a certain translation of a stanza. So, using the TL with the guidance of the commentators has helped to a large extent. A commentator like Periyavāccāṉ Piḷḷai lived barely a few centuries after the Āḻvār, so it is quite possible that many of the words and syntax among other things used by the poet-saint were still used or at least properly understood during his times. Besides, having written a commentary on the whole of the NTP, he must have been conversant with analogous practices and usages found in all the Āḻvārs, so that the larger context might have helped him to better understand the PTM.

But this practice of using the commentary to understand a text has an inherent problem: the commentary, the first of which was composed around the 14th c., gives a certain interpretation of 9th-c. poetry based on the reading, understanding and intentions of a certain person belonging to a certain faith and living in a different period of time. Does poetry composed in the 9th c. mean the same thing in the 14th c.? And

In Public domain. Digitization Muthulakshmi Research Academy

what does it mean now, more than a millennium later? Finding a fine balance is the main challenge.

Although there are a few English translations of the Āḻvārs' works, either of single authors (e.g. A. K. Ramanujan's *Hymns for the Drowning*, a translation of a selection of Nammāḻvār's work) or of the whole (i.e., Srirama Bharati's translation of the whole NTP), a few problems linked with these works make it difficult for a scholar to use them without caution. To explain and illustrate my claim, I shall take up a *pācuram* (TVM 7.4.1) that describes Trivikrama's rising high, and have a look at some of the issues related to its translation:

āḻi ~eḻa+ caṅkum villum eḻa ticai
vāḻi ~eḻa taṇṭum vāḷum eḻa ~aṇṭam
mōḻai ~eḻa muṭi pātam eḻa ~appaṉ
ūḻi ~eḻa ~ulakam koṇṭa ~āṟē (TVM 7.4.1)

A word-by-word translation of this stanza would be:

discus (n.) to-rise (inf.) conch(n.)[um] bow(n.)[um] to-rise (inf.) direction (n.)
may[-you]-prosper (opt.) to-rise (inf.) club(n.)[um] sword(n.)[um] to-rise (inf.) universe (n.)
bubble (n.) to-rise (inf.) head (n.) foot (n.) to-rise (inf.) father (n.)
deluge (n.) to-rise (inf.) earth (n.) got- (pey.) way(n.)[ē]

Ramanujan translates this *pācuram* in the following manner:

First, the discus
rose **to view,**
then the conch,
the **long** bow,
the mace,
and the sword;
with blessings
from the **eight** quarters,
he **broke through**
the egg-shell of heaven,
making the **waters** bubble;

In Public domain. Digitization Muthulakshmi Research Academy

giant head and **giant** feet
    growing **away from each other,**
time **itself** rose **to view:**
how the lord
    paced and measured
all **three** worlds!
        (tr. Ramanujan in Nammāḻvār & Ramanujan 2005 [1981]: 4; bold mine)

Looking at the word-by-word translation, it may be noticed that Ramanujan adds many words surely to facilitate the understanding of the *pācuram*, but also to produce an eminently readable version in fluid, poetic English. The result is a poem of breathtaking beauty, but one that is not an exact translation of the original, for a translation is 'the action or process of expressing the sense of a word, passage, etc., in a different language' (OED). Ramanujan, on the other hand, seems to be expressing the sense of an idea, rather than that of a word or a written passage; his poem in English is more of a transcreation, and is to its original *pācuram* what *Irāmāvatāram* by Kampaṉ is to Vālmīki's *Rāmāyaṇa* for example.

And, in the process of elucidating the ideas which have been left out in an elliptical way by Nammāḻvār, Ramanujan goes beyond what is said and offers his own interpretation of what the poem might be saying: for example, the enumerating of the different events in a chronological order ('first,' 'then') is not present in the *pācuram* and for all we know, Nammāḻvār might have imagined the simultaneous rise of all of Trivikrama's weapons. He takes more liberty in translating *koṇṭa*[160] as 'paced and measured' as even by stretching its definition as much as possible, the verb *koḷ*—though endowed with many meanings—does not

[160] from *koḷ* which has many meanings including, '1. To seize, grasp; 2. To receive, as a gift; 3. To buy, purchase; 4. To acquire, take possession of, occupy; 5. To marry 6. To abduct, carry off; 7. To contain, hold; 8. To draw in, gather up; 9. To learn; 10. To consider, think; 11. To regard, esteem; 12. To celebrate; 13. To accept, approve; 14. To adhere to, observe; 15. To put up with, endure; 16. To resemble; *intr.* 1. To suit, befit; 2. To strike, hurt.' (TL).

In Public domain. Digitization Muthulakshmi Research Academy

mean that. Similarly, by adding the number of quarters, Ramanujan makes sure the reader (possibly Western) who may or may not be aware of that number learns about it. It is not a coincidence that in the Translator's Note that he writes for *The Interior Landscape*, Ramanujan (1994: 11) declares that 'anyone translating a poem into a foreign language is, at the same time, trying to *translate* a foreign reader into a native one.'

It could be that in the process of turning the non-native into the native, Ramanujan had to resort to the explicitation of what is merely alluded to in the *pācuram*. Some of the additions help even readers who may be used to such texts but who might find it difficult to understand the nuances: the three words *aṇṭam mōḷai eḻa* (literally, world – bubble – to-rise) are as cryptic as can be, and Ramanujan can be seen writing 'he broke through the egg-shell of heaven, making the waters bubble.' What he does is very close to what the traditional commentators did, though in a heavily-Sanskritised Tamil prose of their own times:

> *pradhānaṇāṇa tiruvāḻiyāḻvāṇ muṉṉē ~uyarntu tōṉṟavum (anantaram) śrī pāñcajanyamum śrī śārṅgamum tōṉṟavum gadaiyum nandakamum tōṉṟavum (i+ ~āyudhapūrtiyai + kaṇṭu kaṇṭu, saṅghaissurāṇām eṉkiṟapaṭiyē) tikku+ tōṟum niṉṟa niṉṟa nilaiyilē (devamanuṣyādikaḷuṭaiya) maṅgaḷāśāsanaghoṣam kiḷampumpaṭiyākavum (aviḷambamāka vaḷarntapaṭiyālē) aṇḍakapālampiḷantu (āvaraṇajalam) kumiḻi kiḷampumpaṭiyākavum (vaḷarntu* aruḷiṉa caṭakkālē) tirumuṭiyum tiruvaṭiyum okka kiḷampumpaṭiyākavum (āsuraprakṛtiyāṇa mahābali abhimānam naṭanta kālam pōy) vilakṣaṇakālam kiḷampumpaṭiyākavum sarvasvāmiyāṇa sarveśvaraṇ lokattai aḷantukoṇṭa prakāram iruntapaṭiyē.* (Piḷḷai & Kiruṣṇamācāriyar 1999: 156).
>
> As the discus-*āḻvāṉ*, who is the [most] prominent, rises **first** and appears, **(afterwards,)** as the sacred Pāñcajanya and the sacred Śārṅga appear, as the club and Nandaka appear (seeing again and again this totality of weapons, as said in 'by the congregations of the devas'), the way [He] remained standing in every direction, so that the sound of the invocation of blessings (of the gods and the humans, etc.) rises, (because [He] grew swiftly,) having pierced

In Public domain. Digitization Muthulakshmi Research Academy

> the **egg-shell**, so that (the cosmic waters [*āvaraṇa-jala*]) break out in bubbles, (because of the speed of [His] gracing to grow) so that the sacred head and the sacred feet rise together, (the time when Mahābali of demonic nature walked in haughtiness having gone,) so that another era rises – [this] was the way the universal Monarch, who is the Lord of all, **measured** the earth.

Thus, Ramanujan seems to have partially based his 'translation' on the traditional commentary. So, what he is doing here is not merely translating words, but interpreting them and explaining them to a disadvantaged audience.

I will now look at the other widely available translation of the NTP, i.e., Srirama Bharati's:

> The discus grew, the conch and the bow also grew, the Earth resounded, 'Hail!,' the mace and the dagger grew. The world **became** a bubble, the **lord's** foot touched the **Asura's** head. Oh! How my father grew and **strode** the Earth, **heralding** a new age! (2000: 551; bold mine)

Less attractively worded than Ramanujan's, this version starts off with a faithful rendering of the original, but soon starts making ideas more explicit, again by giving the translator's own interpretation of the ideas. Thus, *muṭi pātam eḻa* (head – foot – to rise), interpreted as 'giant head and giant feet growing away from each other' by Ramanujan becomes 'the lord's foot touched the Asura's head' to Srirama Bharati. Nammāḻvār's words do not say either.

My own translation of the *pācuram* would be thus:

> The way Father took possession of the world
> as the discus rose, as the conch and the bow rose,
> as the [blessing] 'May You prosper' rose from [all] quarters,
> as the club and the sword rose, as the earth rose in bubbles,
> as the head [and] the foot rose, as a [new] aeon rose!

Although definitely less poetic and less dramatic than Ramanujan's, I believe that this gives a more accurate version of the stanza, leaving it

In Public domain. Digitization Muthulakshmi Research Academy

to the reader to interpret it the way s/he wants to. After all, Nammāḻvār may have intended his lines to be ambiguous for that very purpose. As for Sriramabharati's translation, there are some instances in which he is either vague or omits the translation of some parts of a stanza when he finds them hard to decipher.

This criticism is not meant to demean the existing translations as they have been extremely useful to those who wish to discover the Āḻvārs' poetry; no one can doubt the beauty of Ramanujan's poetic rendering of the *pācurams*. But there is a pressing need to produce more scientific translations of the NTP that are as accurate and as close to the original text as possible without compromising its comprehensibility in the target language. This would allow those who wish to study or do research on the NTP to do so without worrying about the accuracy of the translation that they will be using.

But it is worth pointing out at this stage that it is sometimes not easy to find a balance between the two languages. In this translation, when faced with the difficult decision of having to choose between conveying the right nuance of a Tamil expression in an awkward but comprehensible English or losing a nuance so that the English translation reads well, as a native speaker of Tamil I have chosen to favour the Tamil meaning over the English expression.

A Note on the Śrīvaiṣṇava commentaries on the NTP

1. The Commentary Tradition in Tamil

Commentaries have been written in Tamil since relatively early times: the one composed by Nakkīrar (between the 8th and the 11th centuries) on the grammatical treatise *Kaḷaviyal* by Iṟaiyaṉār (4th-6th c.?), also known as *Iṟaiyaṉār Akkapporuḷ*, is probably the first complete, extant one (Zvelebil 1973: 33-34). Commentaries on other grammatical works such as the *Tolkāppiyam* (itself composed around the beginning of the first millenium), the *Yāpperuṅkalam* and the *Vīracōḻiyam* were composed before the 12th c. (Raman 2007: 57), and rules codifying the composition

In Public domain. Digitization Muthulakshmi Research Academy

of this genre as well as its different categories were formulated around that time (Zvelebil 1973: 248-251).

More commentaries were written between the 12th and 15th centuries on classical works such as the *Cilappatikāram* and the *Tirukkuṟaḷ* (Lehmann in Wilden 2009: 68-69), probably (but not only) by Jains and Śaivas (Raman 2007: 57).[161]

2. The Śrīvaiṣṇava Commentaries

This period also coincides with the birth and growth of the genre among the Śrīvaiṣṇava acharyas: the first commentary to be written was on Nammāḻvār's *Tiruvāymoḻi*, considered as the Tamil Veda, by one of Rāmānuja's disciples, Tirukkurukai Pirāṉ Piḷḷāṉ. Known as the *Āṟāyirappaṭi* (*āṟu* + *āyiram* + *paṭi*, 'six thousand *paṭis*'[162]), this work, which seems to be the first commentary composed in Tamil on a corpus that is specifically sectarian in nature,[163] was commissioned by Rāmānuja himself, according to the tradition.

This type of commentary uses a register of Tamil that is highly Sanskritized. This work was the precursor to many others, approximately forty (excluding the ones written in Sanskrit) (Raman 2007: 57), with Periyavāccāṉ Piḷḷai writing more than half of them. The *Tiruvāymoḻi* received the highest number of commentaries, but no work from the NTP was neglected by the acharyas. Piḷḷai, for example, wrote a commentary on all twenty-four works of the corpus.[164]

---

[161] For more details on classical Tamil commentary literature, see Lehmann in Wilden 2009: 55-70.

[162] The *paṭi* roughly corresponds to a unit consisting of thirty-two syllables.

[163] Writing commentaries on religious works composed in Tamil was a practice of the Jains (e.g. *Nīlakēci* and its 15th c. commentary [Zvelebil 1992: 70]), but not the Śaivas. And with the Tamil Vaiṣṇavas, this tradition thrived. That a work of religious importance should be written in a vernacular language and that it should deserve the composing of a commentary (that too in Tamil) was a first for a religion that calls itself Vedic.

[164] Most of his commentary on PerTM was already lost by Maṇavāḷa Māmuni's time (15th c.). Therefore, he replaced the missing passages with his own.

In Public domain. Digitization Muthulakshmi Research Academy

3. Writing Commentaries in Maṇipravāḷam

The choice of language made for commenting upon works dealing with *ubhayavedānta*, a 'theology based on both the Sanskrit and Tamil Vedas,' itself speaks of the bilingual culture that thrived in this community: rather than favouring one or the other, the commentary-writing acharyas decided on a mixture of the two languages, the Sanskrit-Tamil Maṇipravāḷam ('gem-coral').

Many hypotheses have been made as to why this hybrid language was used by the Śrīvaiṣṇava acharyas. Some scholars believe that this was a move to legitimize the equation of a composition in the vernacular by a Sudra (Nammāḻvār) with the Sanskrit Veda that were revealed: the TVM deserved to have a commentary written upon it, just as much as any Veda or Vedic text. The use of theological jargon in Sanskrit and the inclusion of quotations from Sanskrit *pramāṇas* ('authoritative evidence') like the Vedas and the Upanishads reinforce this equation. And a language that favours this was essential.[165] Some other scholars aver that the acharyas, following the Āḻvārs who valued both languages, chose Maṇipravāḷam so that their theology, which derives its ideas from the traditions of both languages could reach everyone without caste or gender bars, even those who only knew Tamil (Venkatachari 39-40); that technical terms were kept in Sanskrit, probably to maintain the accuracy of key concepts (Raman 2007: 64), with the structure remaining essentially Tamil. Others believe that the hybrid language with the technical terms in Sanskrit was meant to keep outsiders and/or the less knowledgeable members of the Vaiṣṇava community from misunderstanding the finer points of their theories and to maintain a certain esoteric quality in these texts that were so sacred to them (Raman 2007: 64). Whatever their reason for the choice of language, it is definitely not because they lacked a proper knowledge of Tamil (or of Sanskrit for that matter), as their mastery of both

---

[165] For more on the Śrīvaiṣṇava commentarial tradition, see Carman and Narayanan 1989.

In Public domain. Digitization Muthulakshmi Research Academy

languages and their knowledge of both literatures are evident in every page they have written.

While the first phase of Śrīvaiṣṇava Maṇipravāḷam literature corresponds to commentary writing, the next one is associated with the composition of sectarian works, known as *rahasya-granthas*, and Periyavāccāṉ Piḷḷai marks the transition period by being the first to compose original prose in this dialect.

4. The Language, Style and Content of the Commentary in Maṇipravāḷam

The first Śrīvaiṣṇava commentator, Tirukkurukai Pirāṉ Piḷḷāṉ, used a highly Sanskritized Maṇipravāḷam, with a Sanskrit-Tamil ratio of 4:2 per verse (Venkatachari 1978: 62).[166] However, the later acharyas, like Periyavāccāṉ Piḷḷai, re-established a balance between the two languages, with Tamil even taking the upper hand more often than not.[167]

Before they were noted down, some of the commentaries were initially notes taken during (or after) a discourse, e.g. the *īṭu*, which is the longest commentary on the TVM. Therefore, the oral style is palpable throughout some commentaries:[168] sentences are sometimes very long, with at times words missing; the ideas are intermittently elliptical; sometimes a word is written down the way it is pronounced (e.g. *añcām* for *aintām* – 'fifth'); anecdotes are narrated to illustrate a

---

[166] We do not really know what method Venkatachari used to calculate the ratio. In a personal communication, Erin McCann suggested that his numbers may not always be exact. Having said that, a passing look at Piḷḷāṉ's writing and at Piḷḷai's for example will show that the former uses Sanskrit words more profusely than the latter.

[167] The comments we can make on the Sanskrit-Tamil ratio at this stage can only be very broad, as the same commentator may use more of one language than the other in two different works, or sometimes within the same. A passage of theological importance for example often has more technical terms and expressions in Sanskrit than another passage of lesser relevance.

[168] Piḷḷai's works are an exception, as he is known for his systematic commentary-writing (more on this in the next subpart).

In Public domain. Digitization Muthulakshmi Research Academy

point, and this is a clear sign of the spoken style, especially given the way they are presented in the commentaries.[169]

Sometimes there are word-by-word glosses: the *paṉṉīrāyirappaṭi* ('twelve thousand *paṭi*') commentary on the TVM by Vādikesarī Aḻakiyamaṇavāḷajīyar, Periyavāccāṉ Piḷḷai's disciple, is one such work, and the only one among the commentaries on the TVM that gives a word-by-word gloss. But in the works of many of the commentators—except for the odd word in the *pācuram* that may have had a different meaning already by their times for which they give a synonym[170]—glosses for the individuals words of the *pācurams* are not systematically provided. Often commentators take it for granted that the *pācurams* are clearly understandable. Therefore they proceed to cut the verses into different parts that make sense to them and reveal their meanings which they think are inner, hence not easily accessible. The Śrīvaiṣṇava commentary, which is claimed to be meant for the experiencing of matters related to God, is therefore essentially theological.

The commentators often point out the link between some of the words or topics found in a *pācuram* and the Śrīvaiṣṇava doctrine that was later defined by the acharyas: thus, the bird, which a lovelorn lady sends as her messenger to her Beloved, is equated with the acharya, who serves as the mediator between the individual soul and God (for example, see commentary on TVM 1.4.) More complex theological ideas are often expressed using Sanskrit words and compounds, probably so that the full meaning is not lost (e.g. *sāmānādhikaraṇyam*, or 'co-referentiality'), but the ratio of Sanskrit and Tamil varies according to

---

[169] Here is an example from Periyavāccāṉ Piḷḷai's commentary on PTM 5.1:
As Mutaliyāṇṭāṉ, being angry with Nampi Tiruvaḻuti Vaḷanāṭu Dāsar, beat [him] with [his] hands and feet, and dragged him out, he [Dāsar] stayed on the veranda, without food [and] without leaving for a day. The next day, Āṇṭāṉ is about to have food; as he asked, 'What did he do?' [and] heard, 'He stayed at the doorstep without food,' he called [him] and asked, 'Why did you stay [here] without leaving?' [Dāsar] said, 'The dog does not leave the doorstep of the one who gave it a handful of rice for one day, even though he reviles it in all possible manner. Where shall *I* go?'

[170] *poy* ('falsehood') = *kṛtrimam* ('artificial') (PTM 2.5, comm.).

In Public domain. Digitization Muthulakshmi Research Academy

the author and the work he comments upon. In the process, some Sanskrit words and expressions acquire new meanings, or at least meanings that are not immediately obvious, e.g. *puruśakārabhūtai*, understood as 'mediatrix,' a reference to Goddess Śrī, in the Śrīvaiṣṇava context.

Thus, the commentators use the commentary to propound theological ideas, and believe that they are merely repeating what has been said in universally accepted *pramāṇa*s. For both reasons, they make sure to give proper sources for their arguments, which is why quotations abound in their works. And because the tradition is based on *ubhayavedānta*, evidence is taken from both Sanskrit and Tamil sources. A commentator such as Periyavāccāṉ Piḷḷai quotes from the Vedas, the Upanishads, the two Sanskrit epics, with the *Rāmāyaṇa* being by far his favourite, Puranas, but also from the TVM and other works from the NTP, as well as the Tamil classics, the *Kuṟuntokai*, the *Tirukkuṟaḷ* or even Kampaṉ's Tamil *Rāmāyaṇa*.[171]

It is also important to understand that while the commentator does try to elucidate problems linked with the language of a particular *pācuram* whenever he feels the reader needs it, he does not do so systematically, as unlike other commentaries, these ones are meant to be read for the *anubhava* ('experience') that they give to the devotee.

5. Periyavāccāṉ Piḷḷai

Piḷḷai, the Man

Periyavāccāṉ Piḷḷai (ca. 1228-1322 CE), who wrote the commentary on the PTM (as part of the whole of the NTP), was born as a *pūrvaśikhā* brahmin (with top-knots in the front), and called Kṛṣṇapāda. He later acquired the title 'Periyavāccāṉ' *periya* + *āccāṉ* under which he is still

[171] Because some of them are not meant for everyone's ears (e.g. the Vedas), Vedānta Deśika avoids quoting them in his Maṇipravāḷam and Tamil works, as these are supposed to be accessible to everyone. He keeps exclusively to the epics, the Puranas and the like.

In Public domain. Digitization Muthulakshmi Research Academy

known, 'the venerated great teacher' (Dehejia 1990: 168),[172] as well as the lesser known *drāviḍa-veda-bhāṣyakārar*, or 'the commentator on the Tamil Vedas' (Jagadeesan 1977 [1940]: 112). Born at Ceṅkaṉūr in the Tañcāvūr disctrict, he is said to have fled Śaiva persecution, found refuge in Śrīraṅgam (Dehejia 1990: 167) and become the chief disciple of Nampiḷḷai, who taught him theology. It was there that he wrote commentaries on various texts, including the NTP, which later earned him the title of *vyākhyāna-cakravarti*, 'the emperor of commentaries.'

Piḷḷai, the Commentator

Venkatachari (1978: 84) points out that Piḷḷai is the most systematic commentator. It is believed that he wrote commentaries for the sake of writing commentaries, and not simply to transmit lecture notes. This means that his ideas are more organized and his language slightly less influenced by oral language than is the case of Nampiḷḷai, for example. Otherwise, what is said for Śrīvaiṣṇava commentary in general is also applicable to Piḷḷai's: he uses Maṇipravāḷam; he explains each expression found in the *pācurams*, sometimes merely paraphrasing them when he does not deem it necessary to go any further; at other times, he elucidates some points with literary references extracted from the Upanishads, the Puranas, the Sanskrit epics, the TVM, etc.; he uses these passages to introduce/illustrate key Śrīvaiṣṇava thoughts. Piḷḷai's commentary is said to largely follow that of Nañcīyar (Jagadeesan 1977 [1940]: 113), and he copiously uses the *Rāmāyaṇa*, a personal favourite, in his work.

Theology in Piḷḷai's Commentary

Piḷḷai's commentary is theological, and the ideas that are found dispersed in his corpus later inspired *rahasya-granthas* such as Piḷḷai Lokācārya's *Śrīvacanabhūṣaṇam* and *Mumukṣuppaṭi*, important works for

---

[172] 'Piḷḷai' is a title given to some Śrīvaiṣṇava acharyas (TL), and has in this context no link with any caste name, let alone a non-Brahmin one, as suggested by Filliozat (1971: xxi – 'Piḷḷai est une désignation de caste, caste non brahmanique très considérée'). It is worth pointing out that Periyavāccāṉ Piḷḷai was a Brahmin.

In Public domain. Digitization Muthulakshmi Research Academy

the *teṉkalai*[173] Śrīvaiṣṇavas. Piḷḷai himself lived a few centuries before the fully-fledged split between the *vaṭakalai* and *teṉkalai* schools within Rāmānuja's school of Vaiṣṇavism. And yet, it is interesting to note his take on several key theological questions which seems to lean toward the *teṉkalai* side. Using these denominations or calling Piḷḷai a *teṉkalai* acharya would be at best anachronistic. But it is impossible to ignore what could be of theological importance for those who study the evolution of Śrīvaiṣṇava doctrines. Therefore, whenever I have found in this commentary by Piḷḷai explanations that are not universal to all the Śrīvaiṣṇavas, I have striven to point out briefly in the footnotes how retrospectively this is a point of view that would be adopted by the later *teṉkalai* school, or even one that would become a bone of contention between the two schools. In order to clearly understand the dichotomy between the two, I have deliberately chosen late texts such as Piḷḷai Lokācārya's above-mentioned two works and Vedānta Deśika's *Rahasyatrayasāra* (RTS), and occasionally also used the 19th c. *Aṣṭādaśabhedanirṇaya* by Vātsya Raṅganātha. This text, which is much later than Piḷḷai, comes at a time when the differences are frozen and, we may say, irreparable.

Although Piḷḷai is not the oldest to start branching towards a certain belief system (his acharya Nampiḷḷai himself did it, for instance), I still think it is interesting and useful to trace back the source of the divergences mentioned in the 19th c. text in the work of one of the important Śrīvaiṣṇava commentators. Therefore, whenever I have noticed an important topic, I have added annotations to point out how

---

[173] Differences of opinions emerged among Rāmānuja's followers a few centuries after his death (13th to 15th centuries), as the Śrīraṅgam acharyas (Piḷḷai Lokācārya and Maṇavāḷa Māmuni among others) and the Kāñcīpuram ones (especially Vedānta Deśika) held diverging views on important theological issues (e.g. the nature and role of Śrī, the means to achieve moksha, etc.). The differences became crystallized from the 18th c. onwards. For more on this topic, see Patricia Mumme's *The Śrīvaiṣṇava theological dispute: Maṇavāḷamāmuni and Vedānta Deśika* (1988) or Srilata Raman's *Self-Surrender (Prapatti) to God in Śrīvaiṣṇavism: Tamil Cats or Sanskrit Monkeys?* (2007) for example.

In Public domain. Digitization Muthulakshmi Research Academy

the later Śrīvaiṣṇavas, such as Vedānta Piḷḷai Lokācārya and Maṇavāḷa Māmuni would interpret it, and how Vedānta Deśika would give divergent views.

6. The Original Tamil Verses and Piḷḷai's Commentary

As mentioned earlier, when Piḷḷai gives his interpretation of the Āḻvār's *pācurams*, it does not necessarily coincide with what the *pācuram* itself 'says.'[174] But then, this type of commentary is interesting not for its elucidation of linguistic or semantic issues, but for its theological expounding of the original text, which allows one to appreciate how it was understood, used and transmitted from the medieval period to our days.

Therefore, even though the main focus of this book is the translation of Kulacēkara Āḻvār's *Perumāḷ Tirumoḻi*—which is for that reason more extensively annotated—the translation of the medieval commentary is given alongside the *pācurams* so that both texts can be read together and compared if necessary. But because the main aim of providing the rendering of the later text is to make it accessible, I have not focused on it as it deserves, although I have added footnotes not just on the above-mentioned topic, but also whenever the meaning of a passage was obscure or the translation hard to render.

7. Translating Medieval Prose Written in Maṇipravāḷam

Translating 9th c. Tamil bhakti poetry and translating medieval prose in Tamil-Sanskrit Maṇipravāḷam are two distinct tasks, with the challenges and aims also being different. The one is pre-medieval poetry, relatively short, containing mostly Tamil words (although the growing influence of Sanskrit is more and more evident); the other is medieval prose written in a highly Sanskritized Tamil, a language that is often idiosyncratic (e.g. the omission of important segments of a sentence when they are most needed, like the subjects in a sentence

[174] Having said this, I must admit that Piḷḷai's commentary has unfailingly helped me understand the *pācurams* every time I sought an answer to my questions.

In Public domain. Digitization Muthulakshmi Research Academy

involving more than one subject, etc.). The Tamil in the latter is often colloquial, being probably a dialect of the Tamil Śrīvaiṣṇava brahmins of the period. The Sanskrit in it, besides being very much part of the commentator's large repertoire, also provides him with primary sources from which he quotes copiously and systematically. The Maṇipravāḷam work is also explicitly and abundantly theological, without the knowledge of which it is difficult to translate, however good one's mastery of Tamil and Sanskrit is.

As a result, the translator is left looking into a melting pot into which have been cast poetic Tamil, medieval colloquial Tamil, literary Sanskrit, *pāñcarātra* ideology, *viśiṣṭādvaita* theology, with budding diverging views within the Śrīvaiṣṇava faith, etc. Having some knowledge in these fields, getting used to this uncommon language, trying to convey what the commentary says (or deliberately leaves out or even hides), are some of the inherent challenges that translating such texts poses. Modern glosses of the commentary and modern editor-commentators, e.g. Puttūr Krishnaswami Aiyangar (Piḷḷai & Aiyangar 1997), who base their own commentaries on the medieval one have been of the utmost help.

The present translation, which does not claim to be a beautiful one, has not had many examples to follow, being one of the first of its kind to be translated and published. Therefore its aims are modest: to allow people who have had no access to this corpus because of the difficulties posed by the language it uses to see for themselves what it is like, and to enable interested people, both scholars and non-scholars alike, to start reading it with the help of both the transliteration and the translation that have been provided.

In Public domain. Digitization Muthulakshmi Research Academy

Note[175]

[175] For the original text (i.e. Kulacēkaraṉ's PTM) I have used the 1903 edition of the NTP by C. Kiṛuṣṇamācāryār. When there are variants that affect the meaning of a line, I have opted for the one chosen by Periyavāccāṉ Piḷḷai (Piḷḷai & Aiyangar 1997) in his medieval commentary over Kiṛuṣṇamācāryār's. All variants that I have come across are given in footnotes. As this edition neither gives metrical splits nor systematically applies the sandhi rules, I have used the LIFCO edition (2005) for the former, and a manuscript from the EFEO collection in Pondicherry (EO-0486) for the sandhi. The LIFCO edition, despite being a popular one, is the only one to my knowledge that attempts to give the text with metrical splits. The other editions either favour a word-split version, or one that is presumably meant to help the traditional reciter of the *pācurams*. As for the manuscript, when there are obvious mistakes in it, I have taken the liberty of correcting them; and when the spelling in the manuscript differs because of a different variant, I have kept the one I have chosen for translation purposes. My project of seeking to have a text of the NTP based on the various oral recitations of the Śrīvaiṣṇava tradition is underway, which could provide us with an authentic—as well as usable—text in the near future.

In the annotations part, I have included remarks and different readings suggested by Uttamūr T. Viraraghavacharya (1999) and P. B. Annangaracharya (1966) in their own commentaries on the PTM, as well as Velukkudi Krishnan's in his recorded oral discourse, which was published in 2008. Since the meanings, just as much as the text, are transmitted orally, it is interesting to see how the Śrīvaiṣṇavas have interpreted the Āḻvārs' poems traditionally, how the interpretations of the meanings have changed (or not) throughout the centuries since Periyavāccāṉ Piḷḷai wrote his commentary and how the diverging theological ideas suggests different readings of the same passage.

The text of the commentary, based on the Piḷḷai & Aiyangar 1997 edition, is used as such, barring a few spelling mistakes (which are very few indeed) that needed to be corrected, so that the reader may find some inconsistencies (with the applying of the sandhi rules for example or the way Sanskrit words are transcribed) and punctuation errors in the original text. The Tamil book contains all the Sanskrit words in the Tamil script, from time to time providing numbered consonants (e.g. *ka, kha, ga, gha* are transcribed as க, க$_2$, க$_3$, க$_4$); but in this book, I have used the grantha script for spelling the Sanskrit words, unless a word was integrated into the Tamil language such a long time ago that it already figures in the Āḻvārs' works. The Tamil words, therefore, are in Tamil script, the Sanskrit ones in grantha, but the truly Maṇipravāḷam words are slightly more problematic: the Sanskrit part is in grantha, and the Tamil suffix is in Tamil script (e.g. ஸர்வஸ்மாத்பரன் [*sarvasmātparaṉ*]). When a suffix is embedded with the Sanskrit word that it completes, I have used the grantha script for the whole word: for example, the word *prajai*, which derives from the Sanskrit *prajā* and the final *ā* of which is turned into *ai* in Tamil, has been written here as 𑌪்ரஜை in grantha, since I consider it a

In Public domain. Digitization Muthulakshmi Research Academy

In this part, each poem appears first in Tamil with metrical splits; then in transliteration with word splits, and finally in English translation.

The reason for including the transliterated text is not just to allow those who cannot read the Tamil script to get an idea of the Tamil sounds, but especially in order to give word splits, 1) which allows me to inform the reader how I have chosen to split the text, which is crucial in determining how I read and make sense of it (for example, *tāṉavarkku* split as *tāṉ* and *avarkku* would mean more or less 'to them,' while unsplit it could mean 'to the rakshasas,' and in a mythological context, it could be either); 2) and which will hopefully allow the reader to check more easily the glossary that is at the end of the book. The

---

Maṇipravāḷam word, and not just a Sanskrit or a Tamil one, especially since the Tamil has its own variant (*piracai*).

It is also worth noting that some Sanskrit words here are spelt differently at times, probably due to the influence of Tamil: for example, the phoneme *l* sometimes becomes *ḷ* (e.g. *parimala* in Sanskrit > *parimaḷa* in Tamil/Maṇipravāḷam). In such cases, I have left the Sanskrit words with their embedded Tamil phoneme as they are.

As for the transliteration, given that the establishing of conventions for splitting the compounds and other words in a Maṇipravāḷam text is still an ongoing project, I have left the Sanskrit compounds untouched, and given only the basic word-split for Tamil (e.g. compound verbs that are lexicalised in the TL are left unsplit and unmarked) in order to make it slightly easier for the reader to read Maṇipravāḷam.

Because the sentences of the *pācurams* have been split differently by Piḷḷai, the translations that accompany each bit do not strictly correspond to the main translation of the PTM offered in this book. Also, Piḷḷai often gives only segments of a sentence as part of his commentary, with no finite verbs at all. Except when it makes a real difference as to how a sentence is rendered in English, I have maintained that style—which may not be very easy to read in English—and have used a semi-colon to mark the end of a commentary line, rather than the end of a sentence. It is worth noting here that often (but not always), to make sense of an incomplete sentence, it helps to look at the quotation of the *pācuram* that immediately follows the commentary, as it tends to complete it syntaxically and logically; and when it does so explicitly, I have put a comma at the end of the line, instead of a semi-colon. It is only very rarely that I have turned a half-complete sentence by Piḷḷai into a complete one in English. Piḷḷai could very well have written complete sentences had he wished to. Since he mostly opts not to, I have respected his choice and tried to preserve his style.

In Public domain. Digitization Muthulakshmi Research Academy

transliteration for the text in Maṇipravāḷam is also necessary as it includes the grantha script, which not every Tamil scholar is familiar with.

Using brackets in the translation, which is an established philological practice, is meant to indicate that I have added words that are not there in the original text, and that I am choosing to read and interpret the text in a certain way over another, especially if the text happens to be elliptical. So though brackets tend to break the rhythm of the reading, they are absolutely necessary for the sake of exactitude.

In Public domain. Digitization Muthulakshmi Research Academy

In Public domain. Digitization Muthulakshmi Research Academy

பரமகாருணிகரான பெரியவாச்சான் பிள்ளை அருளிச்செய்த வ்யாக்யானம்

paramakāruṇikarāṉa periyavāccāṉ piḷḷai aruḷicceyta vyākhyānam

The Commentary Graciously Composed by the Most Merciful Periyavāccāṉ Piḷḷai

அவதாரிகை - ஸ்ரீயஃபதியாய் ஜ்ஞாநாநந்தைகஸ்வரூபனுய், ஸமஸ்தகல்யாண குணாத்மகனுய், உபயவிபூதியுக்தனுய், ஸர்வஸ்மாத்பரனான ஸர்வேச்வரன் அதியாக+ பெருமாள் பெற்றது ஃக்தி-ரூபாபந்நஜ்ஞாநமாகையாலே, க்ரமத்தாலே காண்கிறேமென்று ஆறியிருக்கலாவது தந்தலையாலே வந்ததாகிலிறே, அவன்றனே காட்டக் காண்கிறவராகையாலே அப்போதே காணவேண்டும்படி விடாய் பிறந்தது. பரமபதத்திலும் அநுபவிப்பது ஸ்ரீணாநுபவ மாகையாலே அந்த ஸ்ரீயாஃபதிகளுடைய நித்யஸூரிகள் வர்த்திக்கிற கோயிலிலே அநுபவிக்க வாய்த்திருக்கிறார். இங்கு அநுபவிக்கக் குறையென்? வாய்மையென்? என்னில் - ஸ்வாதந்த்ர்யம் பிறப்பேயுடையராகை-யாலே, உபாஷ்ரயர் நிரபேக்ஷர் பலருமுண்டாகையாலே, இங்கு வந்தநுபவிக்க மாட்டாதே 'அடியார்கள் குழாங்களை உடன் கூடுவ தென்றுகொலோ' என்றும், 'அந்தமில் பேரின்பத்தடியா-ரோடிருந்தமை' என்றும் நம்மாழ்வார் வாய்த்துப் பெற்ற பேற்றை இங்கே அநுபவிக்க ஆசைப்படுகிறார்.

avatārikai - śriyaḥpatiyāy jñānānandaikasvarūpaṉāy, samastakalyāṇa-guṇātmakaṉāy, ubhayavibhūtiyuktaṉāy, sarvasmātparaṉāṉa sarveśvaraṉ aṭiyāka+ perumāḷ peṟṟatu bhaktirūpāpannajñānam-ākaiyālē, kramattālē kāṇkiṟōm eṉṟu āṟi ~irukkal āvatu tan talaiyālē vantatu ākiliṟē, avaṉ tāṉē kāṭṭa+ kāṇkiṟavar-ākaiyālē appōtē kāṇa vēṇṭumpaṭi viṭāy piṟantatu. paramapadattilum anubhavippatu guṇānubhavam-ākaiyālē anta śīlādi-guṇaṅkaḷ pūrṇamāṉa kōyililē anubhavikka prārthikkiṟār. iṅku anubhavikka+*

In Public domain. Digitization Muthulakshmi Research Academy

kuṟai ~eṉ? prārthanai ~eṉ? eṉṉil - svātantryam piṟappē ~uṭaiyar-ākaiyālē, manuṣyar nirodhippār palarum uṇṭākaiyālē, iṅku vantu anubhavikka māṭṭātē 'aṭiyārkaḷ kuḻāṅkaḷai uṭaṉ kūṭuvatu* eṉṟu-kolō' eṉṟum, 'am tamil pēr iṉpattu* aṭiyārōṭu* iruntamai' eṉṟum nammāḻvār prārthittu+ peṟṟa pēṟṟai iṅkē anubhavikka ācaippaṭukiṟār.*

Since what Perumāḷ [Kulacēkaraṉ] obtained was the knowledge that acquired the form of bhakti with its source being the Lord of all, who is the Consort of Śrī, whose essential nature is nothing but knowledge and bliss, who is composed of all the auspicious qualities,[176] who is the Possessor of the two worlds,[177] [and] who is superior to all ; [since] it is only if [devotion] had occurred with oneself being [its] source that it is

---

[176] Śrīvaiṣṇava texts, such as Rāmānuja's own works, refer to many of these, of which a few are mentioned by Piḷḷai in this very commentary. John Carman (1974: 79-80) thus enumerates the following qualities, as per Rāmānuja's commentary on the *Bhagavad-Gītā*: 1) the six attributes of Bhagavān ('God'): *jñāna* ('knowledge'), *bala* ('strength'), *aiśvarya* ('sovereignty'), *vīrya* ('immutability'), *śakti* ('[creative] power') and *tejas* ('splendour'); 2) qualities linked with compassion: *sauśīlya* ('gracious condescension'), *vātsalya* ('tenderness' like that of a cow for its calf), but also *sauhārda* ('friendliness'), *anurāga* ('passionate affection') and *saundarya* ('beauty'). Suzanne Siauve (1978: 27fn5) adds a few extra ones, based on Vedānta Deśika's commentary on Rāmānuja's *Śaraṇāgati-gadyam*: *mārdava* ('pliancy'), *ārjava* ('honesty'), *sāmya* ('equity'), *kāruṇya* ('compassion'), *mādhurya* ('sweetness'), *gāmbhīrya* ('depth'), *audārya* ('generosity'), *cāturya* ('deftness'), *sthairya* ('firmness'), *dhairya* ('courage'), *śaurya* ('valour'), *parākrama* ('heroism'), *satyakāma* ('He whose desires are realised'), *satyasaṅkalpa* ('firmness of resolve'), *kṛtitva* ('possession of all actions') and *kṛtajñatā* ('gratitude').

[177] The word *vibhūti* (<Skt. 'emanation') takes on the meaning of 'world' in the Tamil Śrīvaiṣṇava context. Indeed, the TL defines *līlāvibhūtī* (or *līlā-vipūti* in Tamil) as 'The material worlds, as exhibiting the Divine Sportiveness in their creation, preservation and destruction' and *nityavibhūti* (or *nittiya-vipūti* in Tamil) as 'The abode of Viṣṇu.' S. M. S. Chari (2005 [1994]: 234) explains the expressions, as they are understood traditionally among the Śrīvaiṣṇavas, in the following manner: 'In Śrīvaiṣṇava treatises the term *nitya-vibhūti* is applicable to the eternal, transcendental universe (*aprākṛta deśa-viśeṣa*) as distinguished from the physical universe which is named as *līlā-vibhūti*. In Vaiṣṇava terminology, the word *vibhūti* also means divine wealth or glory (*aiśvarya*). In other words, all that belongs to the Supreme Lord is His *vibhūti*.'

In Public domain. Digitization Muthulakshmi Research Academy

possible to remain patient saying, 'We will see [Him] in [due] course'[178]; [and] since he [Kulacēkaraṉ] sees [His qualities][179] as He Himself has shown [them to him],[180] the craving to see [Him] then [and there] was born. Since what is enjoyed even in the supreme abode[181] is the experience of [His] qualities, he prays to experience [them] at the Temple,[182] which is filled with those [very] qualities starting from a good nature. If [one] asks, 'What is the need to enjoy them here? Why

---

[178] Seeing God in due course is a reference to the jiva's performance of bhakti[yoga], which becomes fruitful in its own time and allows him to see Him. This bhakti[yoga] is composed of three stages of development, which Rāmānuja calls *parabhakti* ('bhakti for the Supreme [Being]' or 'higher bhakti'), *parajñāna* ('knowledge of the Supreme [Being]') and *paramabhakti* ('supreme bhakti') (*Śaraṇāgati-gadyam* 2). Aiyangar (Piḷḷai & Aiyangar 1997: 14fn) suggests that bhakti turns into *parabhakti*, which becomes *parajñāna* with time and finally *paramabhakti* occurs. It is after all these stages occur that it is possible to see Him.
Siauve (1978: 15) summarizes the definitions given by Sudarśana Sūri for these words in his commentary on Rāmānuja's *Śrībhāṣya* (itself a commentary on the *Brahmasūtras*) called *Śrutaprakāśikā*: 'Sudarśana Sūrin (...) commente les mots *parabhakti* comme "désir intense de la vision," *parajñāna*, comme "la vision directe" et *paramabhakti* comme "la jouissance continuelle de la présence divine."'
In his discourse on the introduction to the TVM 1.3, Velukkudi (2016: 1.3.0) explains that *parabhakti* is the longest stage during which the jiva finds bliss in the union with God and sorrow at being separated from Him (*saṃśleṣattil ānandam, viśleṣattil duḥkham*); *parajñāna* is when he obtains something similar to the vision of God (*darśana-samānākāra-sākṣātkāram*) on his way towards Vaikuṇṭha in the *arcirādi-mārga* ('path beginning with light'); and then *paramabhakti* occurs once inside Vaikuṇṭha.

[179] Although Piḷḷai does not provide this transitive verb with an object, Aiyangar (Piḷḷai & Aiyangar 1997: 14fn) suggests that what the Lord showed Kulacēkaraṉ was His *svarūpa* ('essential nature'), *rūpa* ('form'), *guṇa* ('qualities') and *vibhūti* ('glories').

[180] Piḷḷai suggests the superiority of the devotion that is produced by God Himself. The same thought is expressed by other acharyas as well, e.g. Nampiḷḷai/Vaṭakku Tiruvīti Piḷḷai in the *īṭu* commentary on TVM 1.3.4.

[181] Literally, *paramapada* means 'final step' or 'highest station', but in the Śrīvaiṣṇava context, it is a clear reference to Vaikuṇṭha, being a *rūḍhi-śabda* ('a word which conveys its sense by *rūḍhiḥ* [usage] as opposed to *yoga* [etymology]' Apte) for that place.

[182] When the Śrīvaiṣṇavas mention *kōyil*, literally 'temple,' out of context, they mean Śrīraṅgam, which is *the* Temple par excellence for them, just as Chidambaram is for the modern Śaivas.

In Public domain. Digitization Muthulakshmi Research Academy

[this] prayer?' Because he [Kulacēkaraṉ] has independence by birth,[183] because of there being many humans restraining [him],[184] unable to come here [i.e. Śrīraṅgam] and enjoy [His qualities], he wishes to enjoy here the fortune that Nammāḻvār obtained by praying, saying 'When [will I] join together with the groups of servants?' [TVM 2.3.10] and 'The staying with the devotees in great bliss without end' [TVM 10.9.11].

[183] Kulacēkaraṉ is believed to have been a king, something that is mentioned on more than one occasion in this commentary itself (Piḷḷai & Aiyangar 1997: 15fn) and in the GPP chapter dedicated to the Āḻvār. See the introduction for more information.

[184] Kulacēkaraṉ, who longed to go to Śrīraṅgam, is said to have been prevented from doing so by his ministers (Piḷḷai & Aiyangar 1997: 15fn; for more on the topic, see GPP, particularly the chapter on Kulacēkara Āḻvār).

In Public domain. Digitization Muthulakshmi Research Academy

Decade 1 - *iruḷ iriya cuṭar maṇikaḷ*

pācuram 1.1

இருளிரியச் சுடர்மணிக ளிமைக்கும் நெற்றி
யினத்துத்தி யணிபணமா யிரங்க ளார்ந்த
வரவரசப் பெருஞ் சோதி யனந்த னென்னும்
மணிவிளங்கு முயர்வெள்ளை யணையை மேவித்
திருவரங்கப் பெருநகருட் டெண்ணீர்ப் பொன்னி
திரைக்கையா லடிவருடப் பள்ளி கொள்ளும்
கருமணியைக் கோமளத்தைக் கண்டு கொண்டு என்
கண்ணிணைக ளென்றுகொலோ களிக்கு நாளே.

iruḷ iriya+ cuṭar maṇikaḷ imaikkum neṟṟi
~iṉa(m) tutti ~aṇi paṇam āyiraṅkaḷ ārnta
aravu araca perum cōti aṉantaṉ eṉṉum*
aṇi viḷaṅkum uyar veḷḷai ~aṇaiyai mēvi
tiruvaraṅka+ peru(m) nakar uḷ teḷ nīr poṉṉi
tirai+ kaiyāl aṭi varuṭa+ paḷḷi-koḷḷum
karu(m) maṇiyai+ kōmaḷattai+ kaṇṭukoṇṭu eṉ*
kaṇ+ iṇaikaḷ eṉṟu-kolō kaḷikkum nāḷē.

When is the day that my pair of eyes shall rejoice, beholding[185] the dark Sapphire[186], the delicate One,[187] who sleeps

---

[185] *kaṇṭu koṇṭu* can be literally translated as 'seeing [and] taking in' or can be taken as an auxiliary construction with *koḷ* as medial marker ('see for myself'). The TL illustrates this meaning with a quotation from the NTP itself (from the PTA, a supposedly later work compared to the PTM). See fn241.

[186] This is a reference to Viṣṇu and His dark blue complexion. The word *karumaṇi* (literally 'black gem,' *maṇi* actually meaning many types of gems like 'sapphire,' 'ruby,' 'pearl' among others in Tamil [TL]), also means 'apple of the eye' when lexicalised (TL). Traditional scholars such as Velukkudi (2008: 1.1), while accepting both meanings for *maṇi* (i.e. 'gem' and 'apple of the eye'), often gloss *karumaṇi* as *nīlaratnam* ('blue gem').

[187] Uttamūr (1999: 5) suggests that *kōmaḷattai* could either be a metaphor for Nārāyaṇa whose body is said to be very delicate and soft, or His Lady.

In Public domain. Digitization Muthulakshmi Research Academy

— as clear-watered Poṉṉi[188] rubs [His] feet[189]
with the hands [that are her[190]] waves —
in the great town of Śrīraṅgam,
having reached
the bed of great whiteness[191] shining with ornaments,
called Ananta,[192] the king of serpents, the great effulgence,
whose forehead twinkles with gems[193] that glow
so that darkness retreats,
[and] over whom spread a thousand hoods[194] with groups of
decorative spots[195]?

---

[188] 'When the Kaveri flows into the Tamil region, it becomes the goddess Ponni, the Golden One. It is said that "*ponni*" refers to the rich yellow silt that the Kaveri deposits on its banks, creating the agricultural prosperity of the delta region that has been celebrated from the Sangam poems onwards, usually with a pun on the word "*pon*", which also means gold in Tamil (sic)' (Arni & Michell 1999: 39).

[189] Uttamūr (1999: 4) interprets this as 'so that the clear-watered Poṉṉi rubs [His] feet' (my emphasis).

[190] The river Poṉṉi/ Kāveri is anthropomorphized here. In this translation of the commentary, a few non-human subjects such as the sun and the moon, with or without a proper noun, are treated as sentient beings. In that case, I have capitalized the words, used the relevant masculine or feminine pronouns to refer to them and treated them as human subjects, just the way it is done in Tamil (and in Piḷḷai's commentary).

[191] *uyar veḷḷai aṇai* could also be translated as 'a high, white bed,' the height of a bed being a sign of its superiority. Here, it is a reference to Ananta, the serpent (claimed to be white in colour) that serves as a bed to Viṣṇu on the milk ocean.

[192] The *Viṣṇu-purāṇa* (VP 2.5) describes Ananta, though said to be living in the netherworld, as having a thousand heads with a 'Svastika mark' as his ornament (Vettam 1975: 35) and a thousand gems on his many heads that spread light around him.

[193] See fn192. Uttamūr (1999: 5) reminds us that the ancient texts mention that excellent snakes have gems in (or on) their heads.

[194] Uttamūr (1999: 5) points out that although the plural suffix *kaḷ* is added to *āyiram* ('thousand'), it should be read as affixed to the word *paṇam* ('hood'), since Ananta has only a set of one thousand hoods, not thousands of them.

[195] Piḷḷai has a totally different interpretation to give. He glosses this as 'the state of the feet coupled together,' meaning that Ananta's hoods bear the sign of two feet (those of Viṣṇu's), i.e. the *tiru-maṇ-kāppu* ('Vaiṣṇava religious mark' *TL*), as clarified by Aiyangar, the modern editor of Piḷḷai's commentary (Piḷḷai & Aiyangar 1997: 18). Uttamūr (1999: 4-5) glosses *iṉam āṉa tutti* as *ciṟanta paṭappoṟikaḷ eṉṉa* (literally, 'what

In Public domain. Digitization Muthulakshmi Research Academy

1.1. Commentary

சுவதாரிகை - (இருளிரியவித்யாதி) பயூஜ்கவிதையிற் சொல்லுகிற படியேயிறே ஈஈக்ஷு மநொரதிப்பது; அத்தை இங்கே திருவநந்தாழ்வான் மேலே சாய்ந்து கிடக்கிறவிடத்திலே சுநுபவிக்க மநொரதிக்கிறார். ஸம்ஸாரி ஈக்குனாய்ச் சென்றால் 'பாதெநாத்யாரொஹதி' ஐத்யாதிப்படியே, எழுந்தருளியிருக்கிற பயூஜ்கத்திலே மிதித்தேறினால் 'நீ யார்' என்றால், 'நான் ராஜபுசுன்' என்பாரைப் போலே, 'சுஹம் ப்ரஹ்மாஸ்மி' என்றிறே இவன் சொல்லுவது.

avatārikai - (iruḷiriya ~ityādi) paryaṅkavidyaiyil collukiṟapaṭiyēyiṟē mumukṣu manorathippatu; attai iṅkē tiru ~anantāḻvāṉ-mēlē cāyntu kiṭakkiṟa ~iṭattilē anubhavikka manorathikkiṟār. saṃsāri muktaṉāy+ ceṉṟāl 'pāde-nādhyārohati' ityādippaṭiyē, eḻuntaruḷi ~irukkiṟa paryaṅkattilē mitittu ēṟiṉāl 'nī yār' eṉṟāl, 'nāṉ rājaputraṉ' eṉpārai+ pōlē, 'ahaṃ brahmāsmi' eṉṟiṟē ivaṉ colluvatu.*

→ Introductory note – 'So that darkness retreats,' etc.—That which the one desirous of liberation wishes for is the state that is mentioned in the *Paryaṅka Vidyā* ['the Knowledge of the bed'][196]; he [Kulacēkaraṉ] wishes to enjoy that here, in the place where [He] lies reclining on the sacred Anant'*āḻvāṉ*.[197] When the samsaric person goes [to Vaikuṇṭha] becoming a liberated one,[198] [and] according to 'He ascends with his

---

excellent hood-spots!'), but explains that they are excellent because they are in the shape of the Lord's two feet. He also suggests that *iṉam* ('excellence') can also mean 'group' or 'kind.' See fn 192 on Ananta in the VP.

196 This seems to be a name given to the first chapter of the *Kauṣītakī brāhmaṇa upaniṣad*. Aiyangar (Piḷḷai & Aiyangar 1997: 16fn) explains that this passage describes the moment when one desirous for moksha meets the Lord, as He lies on the serpent-bed (in Vaikuṇṭha).

197 The serpent Ananta. The suffix *āḻvāṉ/āḻvār* is added to the names of those whom the Śrīvaiṣṇavas consider to be great devotees.

198 There are three types of souls: the *baddhātmā* ('the fettered soul'), the *muktātmā* ('the emancipated soul') and the *nityātmā* (also known as *nityasūri*, 'eternal worshipper'), who has always been a free soul serving Nārāyaṇa in Vaikuṇṭha, never having been entrapped in samsara (Chari 2004 [1988]: 279). Ananta and Garuḍa, for example, are *nityasūris*.

In Public domain. Digitization Muthulakshmi Research Academy

feet' [*Kauṣitakī-upaniṣad* I.5.29][199] and so on, if he climbs treading on the bed on which [He] is seated, [and] if [He] asks, 'Who are you?', [just] like those who say 'I am the king's son,' indeed what he says is, 'I am Brahman.'

♦*iruḷ iriya+ cuṭar maṇikaḷ imaikkum ner̲ri* - '[whose] forehead twinkles with gems that glow so that darkness retreats'

இருள் சிதறிப்போம்படி ஜ்யோதிஷ்ஸையுடைய மணிகள் விழிக்கிற நெற்றியையும்

iruḷ citar̲i+ pōmpaṭi jyotissai ~uṭaiya maṇikaḷ viḻikki̲ra ner̲riyaiyum

→ A forehead, on which twinkling gems that have a brightness that scatters away the darkness;

♦*~iṉa(m) tutti ~aṇi paṇam āyiraṅkaḷ ārnta* – 'over whom spread a thousand hoods with groups of decorative spots'

இனமான துத்தி; அதாவது - இரண்டாய்ச் சேர்ந்த திருவடி நிலையென்று சொல்லுகிறவற்றையுடைத்தான ஫ணங்களாயிரத்-தையும் ஒரு஫ணமாகவுடையனுய்

iṉamāṉa tutti; atāvatu - iraṇṭāy+ cērnta tiruvaṭi nilai ~en̲ru collukiṟavar̲rai ~uṭaittāṉa phaṇaṅkaḷ āyirattaiyum pūrṇamāka ~uṭaiyaṉāy

→ Spots that were joined [together];

that is, being one who has a complete [set of] thousand hoods, which have what are said to be the impressions of the two sacred feet joined together [i.e., *tirumaṇ*[200]-like design on the hoods];

---

[199] The Limaye-Vadekar edition (1958) gives a variant of this (*pādenaivāgra ārohati*). E.B. Cowell (1861: 149) translates it as 'He (...) first mounts thereon with one foot.' Velukkudi (2008: 1.1) reads it as *pādenaiva adhyārohati* ('it is with the foot that he ascends').

[200] 'A Vaiṣṇava religious mark' (TL). Velukkudi (2008: 1.1) asserts that *iṉam āṉa tutti* is a reference to the *tirumaṇ* (the Śrīvaiṣṇava religious mark that the worshippers wear on their foreheads and/or bodies), which itself is a representation of the Lord's feet, which is why Piḷḷai glosses *iṉam āṉa tutti* as *tiruvaṭi*. See fn192.

1) The *vaṭakalai tirumaṇ* 2)The *teṉkalai tirumaṇ*

In Public domain. Digitization Muthulakshmi Research Academy

◆*aravu* araca perum cōti* – 'the king of serpents, the great effulgence'

நாஹராஜாவென்னும் மஹாதேஜஸ்ஸையுடையவனும்

nāgarājā ~eṉṉum mahātejassai ~uṭaiyavaṉāy

→ Being one who has a great lustre, called the king of serpents;

◆*aṉantaṉ eṉṉum* – 'called Ananta'

எல்லாவற்றையும் வ்யாபித்து நிற்கிற ஸர்வேச்வரனை விழுங்கிக்குலை கொள்ளுகிற ஸ்வரூபகுணங்களை உடையனுகையாலே அநந்தனென்று சொல்லப்படுகிற

ellāvaṟṟaiyum vyāpittu niṟkiṟa sarveśvaraṉai viḻākkulai koḷḷukiṟa svarūpa-guṇaṅkaḷai uṭaiyaṉākaiyālē anantaṉ eṉṟu collappaṭukiṟa

→ [He] who is referred to as Ananta, because he has the qualities of the essential nature [which consists in] swallowing the Lord of all, who stands pervading everything;

◆*eṉṉum* - 'called'

ஸுமுகன், வாஸுகி, தக்ஷகன் என்றும் உண்டிறே; அவர்களிற் காட்டில் ஸமவ்ருத்தாஸத்தியை உடையனென்னும் ப்ரஸித்தியை உடையவன்

sumukhaṉ, vāsuki, takṣakaṉ eṉṟum uṇṭiṟē; avarkaḷiṉ kāṭṭil bhaga-vatpratyāsattiyai uṭaiyaṉ eṉṉum prasiddhiyai uṭaiyavaṉ

→ Are there not also Sumukha, Vāsuki and Takṣaka?[201] He [Ananta] is one who has the renown of possessing close contact with God more than they do.

aṇi viḷaṅkum uyar veḷḷai ~aṇaiyai mēvi – 'having reached the bed of great whiteness shining with ornaments'

அழகுமிக்கு ஒக்கத்தையுடைத்தாய் மறுவற்ற வெள்ளைப் படுக்கையாகிற திருவநந்தாழ்வானை மேவி

---

3) A representation of the *tirumaṇ* as Nārāyaṇa's feet.

[201] These are the names of snakes that appear in the various Puranas and epics.

In Public domain. Digitization Muthulakshmi Research Academy

aḻaku mikku ōkkattai ~uṭaittāy maṟu ~aṟṟa veḷḷai+ paṭukkai~ākiṟa tiru ~anantāḻvāṉai mēvi

→ Having joining the sacred Anant'āḻvāṉ, who is the blemishless white bed that is high [and] that abounds with beauty;

•*tiruvaraṅka+ peru(m) nakar uḷ* - 'in the great town of Śrīraṅgam'

'வைகுணே தா வபெ மொகெ' என்று சொல்லுமதுவும் இங்கே காணும் இவர்க்கு இத்திருவரங்கமாகிற ஊாநமாத்திலே

'vaikuṇṭhe tu pare loke' eṉṟu collumatuvum iṅkē kāṇum ivarkku i+ tiruvaraṅkam-ākiṟa mahānagarattilē

→ That which is said [to be found] 'in the highest world Vaikuṇṭha'[202] is visible to him here in this great city that is Śrīraṅgam.

•*teḷ nīr poṉṉi tirai+ kaiyāl aṭi varuṭa* – 'as clear-watered Poṉṉi rubs [His] feet with the hands [that are its] waves'

தெளிந்த நீரையுடைய காவெரி, திரைகளாகிற கைகளாலே திருவடிகளை வருட

teḷinta nīrai ~uṭaiya kāveri, tiraikaḷ-ākiṟa kaikaḷālē tiruvaṭikaḷai varuṭa

→ As the Kāveri, who has clear water, rubs [His] sacred feet with the waves that are [her] hands;

•*paḷḷikoḷḷum karu(m) maṇiyai* – 'the dark Sapphire (...) who sleeps'

திருவநந்தாழ்வான் மேலே ஒரு நீலரத்நம் சாய்ந்தாப்போலே கண்வளர்ந்தருளுகிறவனை

tiru ~anantāḻvāṉ-mēlē oru nīlaratnam cāyntā+ pōlē kaṇvaḷarntu aruḷukiṟavaṉai*

→ Him, who graces to sleep like a blue gem that lay on the sacred Anant'āḻvāṉ;

---

[202] I have not been able to trace the origin of the sloka that starts with these words, despite the fact that it is quite well-known among the modern Śrīvaiṣṇavas. Both Aiyangar (Piḷḷai & Aiyangar 1997: 19fn) and Velukkudi (2008: 1.1) suggest it is from the *Śiva Purāṇa*, but I have been unable to locate it there. Chari (1997: 95fn1) quotes a part of this sloka and claims it is from the *Liṅga Purāṇa*. But I have been unable to trace it in that text either.

In Public domain. Digitization Muthulakshmi Research Academy

◆*kōmaḷattai* – 'the delicate One'

கண்ணுல் துகைக்கவொண்ணுத லெளகுஆயுமுடையவனை

kaṇṇāl tukaikka ~oṇṇāta saukumāryam uṭaiyavaṉai

→ Him, who has a delicate nature that cannot be trodden upon [even] by the eyes;

◆*kaṇṭukoṇṭu* – 'beholding'

கலியர் 'சோற்றைக்கண்டுகொண்டு' என்னுமாபோலே

kaliyar 'cōṟṟai+ kaṇṭukoṇṭu' eṉṉumā pōlē

→ Just like the hungry people see food[203];

◆*eṉ kaṇ+ iṇaikaḷ* - 'my pair of eyes'

பட்டினிவிட்ட என் கண்கள்

paṭṭiṉi viṭṭa eṉ kaṇkaḷ

→ My eyes, which have been starved;

◆*eṉṟu-kolō kaḷikkum nāḷē* – 'When is the day [my pair of eyes] shall rejoice"

அங்கே கண்டு 'அஹஅன்னஅஹஅன்னஅஹஅன்ன' என்று களிக்கும் களிப்பை இங்கே கண்டுகளிப்பதென்றே?

aṅkē kaṇṭu 'aham annam aham annam aham annam' eṉṟu kaḷikkum kaḷippai iṅkē kaṇṭu kaḷippatu eṉṟō?*

→ When [will they] see [Him] here [and] rejoice, [the way they would] exult with delight [seeing Him] there [i.e. in Vaikuṇṭha], saying, 'I am food, I am food, I am food' [*Taittirīya-upaniṣad*, III.10.5]?

pācuram 1.2

வாயோரீ ரைஞ்ஞூறுதுதங்க ளார்ந்த
வஅயுடம்பி னழல்நாக முமிழ்ந்த செந்தீ
வீயாத மலர்ச்சென்னி விதான மேபோல்
மேன்மேலு மிகவெங்கும் பரந்த தன்கீழ்க்

---

[203] Literally, 'As the hungry people say, "Seeing and taking in food."'

In Public domain. Digitization Muthulakshmi Research Academy

காயாம்பூ மலர்ப்பிறங்க லன்ன மாலைக்
கடியரங்கத் தரவணையிற் பள்ளி கொள்ளும்
மாயோனை மணத்தூணே பற்றி நின்றென்
வாயார வென்றுகொலோ வாழ்த்து நாளே.

vāy ōr īr ai+ nūṟu tutaṅkaḷ ārnta
vaḷai ~uṭampiṉ aḻal nākam umiḻnta cem tī
vīyāta malar ceṉṉi vitāṉamē pōl
mēl-mēlum mika ~eṅkum parantu ataṉ kīḻ*
kāyā ~pū(m) malar piṟaṅkal aṉṉa mālai+
kaṭi ~araṅkattu aravu* aṇaiyil paḷḷi-*
koḷḷum māyōṉai maṇa+ tūṇē paṟṟi niṉṟu eṉ*
vāy āra ~eṉṟu-kolō vāḻttum nāḷē.

When is the day that [I] will stand clutching the 'Fragrance'[204] pillars [and] praise to the satisfaction of my mouth
Māl[205] who resembles a mountain[206] that blooms with ironwood flowers,
Māyōṉ[207] who sleeps on the serpent-bed

---

[204] Piḷḷai (Piḷḷai & Aiyangar 1997: 22-23) clarifies that these are the two pillars that stand near the *sanctum sanctorum* in the Śriraṅgaṃ temple. Velukkudi explains (2008: 1.1) that the pillars are the physical form of the Lord's fragrance, and glosses this expression as *parimaḷaṅkaḷai mikku irukkiṟatāṉa tūṇkaḷ* ('these are pillars which abound in [many types of] fragrance'). Uttamūr (1999: 7) claims that these two pillars are called *āmoda-stambha*, just as Piḷḷai does, and adds that *āmoda* means *maṇam* in Tamil, which in turn means both 'fragrance' and 'joy' (*makiḻcci*). He adds that both meanings can be applied to the word *āmoda* as well.

[205] This word has more than one meaning, including 'the dark one' or the 'great one.' (TL) Māl is one of the earliest epithets used for Viṣṇu in Tamil, along with Neṭumāl and Neṭiyōṉ (Ate 1978: 130-131 fn 4).

[206] Both Annangaracharya (1966: 4) and Uttamūr (1999: 6) take *piṟaṅkal* to mean 'garland.'

[207] An epithet of Viṣṇu, meaning 'dark-coloured person' (TL). Velukkudi (2008: 1.1) points out that this word is not a reference to maya in the advaita sense, but is an allusion to the miraculous qualities and acts of the Lord (*āścaryam-āṉa*

In Public domain. Digitization Muthulakshmi Research Academy

in the [well-]defended[208] Raṅgam,
[lying] beneath[209] [the fire]
as the red fire
- which was spit [out] by the fiery serpent with a coiled[210] body,
[its] unique thousand mouths[211] filled with verses of praise[212] -
spreads everywhere so that it increases higher and higher,
just like a canopy to [His] head that is [like] an unwithering[213]
blossom.

1.2. Commentary

◆*vāy ōr īr ai+ nūṟu tutaṅkaḷ ārnta* – '[its] unique thousand mouths filled with verses of praise'

யசொதெப் பிராட்டி கூஷ்ணஸ்வஶூத்தால் வந்த ஸுவத்துக்குப் போக்குவிட்டேத்துமாபோலே, ஹரவஹுஹவஹஷூபரகஷூத்தாலே வந்த ப்ரீதிக்குப் போக்குவிட்டு ஏத்துகைக்காக ஆயிரம்

---

guṇaṅkaḷaiyum ceṣṭitaṅkaḷaiyum uṭaiyavaṉ). Uttamūr (1999: 6), too, glosses it as *āccaryam āṉa pirāṉai* ('the Lord who is marvellous').

[208] Uttamūr (1999: 6-7) takes *kaṭi* to mean 'beauty,' 'excellence'; Annangaracharya (1966: 4) opts for 'fragrance.'

[209] Velukkudi (2008: 1.2) points out that this passage can be interpreted in two ways: 1) the serpent itself is the canopy, and its mouths are spitting fire, or 2) the fire coming out of the fire itself forms the canopy. Uttamūr (1999: 7) believes instead in reading together *cem tī vīyāta malar ceṉṉi*, which he glosses as '[the serpent] that has on its heads flowers that are not destroyed [even] by the fire [that it spits],' which, according to him, shows that the serpent is not harming the Lord by the fire, which does not even cause flowers to whither. This concept, he adds, is also possible if one reads that the red fire *is* the flower that does not perish.

[210] Annangaracharya (1966: 4) reads *vaḷai* as 'white,' which is not an attested meaning.

[211] Uttamūr (1999: 7) suggests that if *tutam* is taken to mean 'verses of praise,' then it shows that the Lord's greatness is such that even Ananta with a thousand mouths cannot praise Him exhaustively, which is something Kulacēkaraṉ must have had in mind when expressing his wish to praise Him in this verse.

[212] Uttamūr (1999: 6) supposes that *tutam* can also have derived from *dhuta* ('shaking, flapping' – Apte), which would mean that the serpent creates movement in order to fan the Lord.

[213] Velukkudi (2008: 1.2) chooses the meaning of 'leave' of the verb *vī*, in which case the sentence would mean 'a sacred head with flowers that do not leave [it]' (*malarkaḷ viṭṭu+ piriyāta tiru-muṭi*).

In Public domain. Digitization Muthulakshmi Research Academy

வாயையும்; துதங்களாவது: - ஷ்ரீகிருஷ்ணஸ்பர்சத்தால் வந்த சுகத்துக்கு போக்குவிட்டு* ஏற்றுமா போலே, பகவதனுபவஹர்ஷப்ரகர்ஷத்தாலே வந்த ப்ரீதிக்கு போக்குவிட்டு ஏற்றுக்கைக்காக ஆயிரம் வாயையும்; துதங்களாவது - ஸ்தோத்ரங்களை+ புறப்பட விடுகை ஸ்துதமிறே.

yaśodai+ pirāṭṭi kṛṣṇasparśattāl vanta sukhattukku+ pōkkuviṭṭu ēttumā pōlē, bhagavadanubhavaharṣaprakarṣattālē vanta prītikku+ pōkkuviṭṭu ēttukaikkāka āyiram vāyaiyum; tutaṅkaḷ āvatu - stotrādikaḷai+ puṟappaṭa viṭukai stutamiṟē.*

→ [Just] as Lady Yaśodā praised [Him], having created a means of outlet for the pleasure that came by touching Kṛṣṇa, [Ananta possesses] a thousand mouths for the praising, having created a means of outlet for the intensity of the pleasure that is the enjoyment of God. As for *tutams* – 'praise' is indeed letting the hymns of praise exude, etc.

◆*vaḷai ~uṭampiṉ aḻal nākam* – 'the fiery serpent with a coiled body'

வெளுத்த நிறத்தையுடையனுமாய், வ்யதிரிக்தத்துக்கு வந்தணுக வொண்ணாதபடி சுத்தஸத்வமயனுயிருக்கிற திருவநந்தாழ்வான்

veḷutta niṟattai ~uṭaiyaṉumāy, pratipakṣattukku vantu aṇuka ~oṉṉātapaṭi anabhibhavanīyaṉāy irukkiṟa tiru ~anantāḻvāṉ*

→ The sacred Anant'āḻvāṉ of white colour, who is undefeatable to the enemies, in [such] a way that [they] cannot come [and] approach [Him];

◆*umiḻnta cem tī vīyāta malar ceṉṉi vitāṉamē pōl mēl-mēlum mika ~eṙkum parantu* ataṉ kīḻ* - 'as the red fire, spit [out by the fiery serpent] (...), increases having spread further and further everywhere like a canopy to [His] head that is [like] an unwithering blossom – [lies] beneath that'

அவன் வாயாலே இடைவிடாதே உமிழ்கிற சுடுஜ்வாலைகளின் ஜ்யோதி ஸ்வரூபமாகிற மேற்கட்டியின் கீழே

avaṉ vāyālē iṭaiviṭātē umiḻkiṟa agnijvālaikaḷiṉ jyotis+ākiṟa mēṟkaṭṭiyiṉ-kīḻē

→ Under the canopy that is the light of the flames of fire that he spits out of [his] mouths unceasingly;

◆*vīyāta malar ceṉṉi* – '[His] unwithering blossom[-like] head'

பூ மாறாத திருமுடியை உடையனுமாய்

In Public domain. Digitization Muthulakshmi Research Academy

pū māṟāta tiru muṭiyai uṭaiyaṉumāy

→ He who has a sacred head [adorned] with flowers at all times;

◆*kāyā ~pū(m) malar piṟaṅkal aṉṉa mālai* – 'Māl who resembles a mountain that blooms with ironwood flowers'

காயாவின் அழகிய பூவாலே செய்யப்பட்ட மாலைபோலேயிருக்கிற ஸவெுஶ்வரனை

kāyāviṉ aḻakiya pūvālē ceyyappaṭṭa mālai pōlē ~irukkiṟa sarveśvaraṉai

→ The Lord of all, who is like a garland made of beautiful ironwood flowers;

◆*kaṭi ~araṅkattu* aravu* aṇaiyil paḷḷikoḷḷum*– '[Māyōṉ] who sleeps on the serpent-bed in the [well-]defended Raṅgam'

அரணுகப்போரும் மதிளையுடைய கோயிலிலே அப்படி பரிவனுன திருவநந்தாழ்வான் மேலே கண்வளர்ந்தருளுகிற

araṇāka+ pōrum matiḷai ~uṭaiya kōyililē appaṭi parivaṉāṉa tiru ~anantāḻvāṉ-mēlē kaṇvaḷarntu aruḷukiṟa*

→ In the Temple, which has walls that are like fortresses, [He] who graces to sleep on the sacred Anant'āḻvāṉ, who is thus affectionate;

◆*māyōṉai*– 'Māyōṉ'

'ஸ ஈயா வொயிதः ஶ்ரீமாந்' என்னும்படி கண்வளர்ந்தருளுகிற ஆூசயபூஹூதனை

'sa mayā bodhitaḥ śrīmān' eṉṉumpaṭi kaṇvaḷarntu aruḷukiṟa āścarya-bhūtaṉai*

→ The wonderful Being, who sleeps, in [such] a way that [one] says, 'He, the auspicious One, awoken by me' [VR 5.38.25].[214]

◆*maṇa+ tūṇē paṟṟi niṉṟu* – 'standing clutching the "Fragrance" pillars'

---

[214] This sloka is not included in the critical edition; this number is given in the modern gloss that accompanies Piḷḷai's commentary (Piḷḷai & Aiyangar 1997: 23fn).

In Public domain. Digitization Muthulakshmi Research Academy

சுஹொஉஸ்தம்ஹ்வயங்களைப் பற்றி நின்று; அழகிலே அகப்பட்ட ஹஷ்டத்தாலே தள்ளுண்ணாமே இரண்டு ஸ்தம்ஹங்களைப்பற்றி நின்று

amodastambhadvayaṅkaḷai+ paṟṟi niṉṟu; aḻakilē akappaṭṭa harṣattālē taḷḷuṇṇāmē iraṇṭu stambhaṅkaḷai+ paṟṟi niṉṟu

→ Having stood clutching the twin *āmoda* pillars;[215]

Having stood clutching the two pillars in order not to be carried away by the immense joy at being entangled in [His] beauty;

◆*vāy āra ~eṉṟu-kolō vāḻttum nāḷē–* 'When is the day that [I] (...) will praise so that [my] mouth is satisfied'

கண்டால் கொள்வது வேறொரு ப்ரயொஜநமில்லையிறே; 'பல்லாண்டு பல்லாண்டு' என்னுமித்தனையிறே.

kaṇṭāl koḷvatu vēṟu oru prayojanam illaiyiṟē; 'pallāṇṭu pallāṇṭu' eṉṉum ittaṉaiyiṟē.*

→ Celebrating when seeing: there indeed is no other motive [attached to it]. It is just[216] saying 'Many years, many years!' [PerTM, *Tirupallāṇṭu* 1[217]], is it not?

---

[215] The pillars are referred to as such by Parāśara Bhaṭṭa in his *Raṅgarāja-stavam, Pūrvaśatakam* 59. See fn105 for a brief discussion on the topic.

[216] It is not very clear what *ittaṉai* ('this much') or *attaṉai* ('that much') mean in this text, in which it generally occurs at the end of a clause. As it seems to have a restrictive value, I have mostly translated it as 'that is all,' or used adverbs like 'just, only.' In a personal communication, Dominic Goodall pointed out that this could be the equivalent of *iti yāvat*, which occurs in Sanskrit commentaries, about which Gary A. Tubb & Emory R. Boose (2007: 25) write the following: 'The phrase *iti yāvat* (lit., "just this much [is meant]") is used after a paraphrase that expresses the meaning of the original text more precisely, either by substituting a more specific term for a wider one, or by reducing a picturesque expression to plain language. *iti yāvat* may thus be translated "specifically," "to be precise," "to put it plainly," etc., depending on the context.' This definition does seem to correspond to the usage of *ittaṉai* and *attaṉai*.

[217] The first decade of Periyāḻvār's corpus is known as the *tiru-p-pallāṇṭu*; sometimes it is counted as part of *Periyāḻvār Tirumoḻi* (in the case of the *vaṭakalai* branch), and sometimes treated as a separate work (in the case of the *teṉkalai* branch).

In Public domain. Digitization Muthulakshmi Research Academy

pācuram 1.3

எம்மாண் பினய னுன்கு நாவினுலும்
எடுத்தேத்தி ஈரிரண்டு முகமுங் கொண்டு
எம்மாடு மெழிற்கண்க ளெட்டி னெடுந்
தொழுதேத்தி யினிதிறைஞ்ச நின்ற செம்பொன்
அம்மான்றன் மலர்க்கமலக் கொப்பூழ் தோன்ற
வணியரங்கத் தரவணையிற் பள்ளி கொள்ளும்
அம்மான்ற னடியிணைக்கீ ழலர்களி ட்டங்
கடியவரோ டென்றுகொலோ வணுகு நாளே.

e+ māṇpiṉ ayaṉ nāṉku nāviṉālum
eṭuttu ētti īr iraṇṭu mukamum koṇṭu**
e+ māṭum eḻil kaṇkaḷ eṭṭiṉōṭum
toḻutu ētti ~iṉitu* iṟaiñca niṉṟa cem poṉ+*
ammāṉ taṉ malar+ kamala+ koppūḻ tōṉṟa
~aṇi ~araṅkattu aravu* aṇaiyil paḷḷikoḷḷum*
ammāṉ taṉ+ aṭi ~iṇai+ kīḻ alarkaḷ iṭṭu aṅku**
aṭiyavarōṭu eṉṟu-kolō ~aṇukum nāḷē.*

When is the day that [I shall] approach that place, along with the servants,[218]
placing blossoms beneath the pair of feet of
the Lord, who sleeps on His serpent-bed in decorated Raṅgam,
as His navel with the lotus flower appears,
the red gold[-like] Lord[219] who stood so that

---

[218] *aṭiyavar* (from *aṭi* – 'foot') means 'slaves.' But, because of the connotations that this word has acquired over time, I have chosen to translate the term as 'servants.'

[219] Uttamūr (1999: 8-9) believes that both *cem poṉ*, which he glosses as *mikavum aḻakiyatum* ('very beautiful'), as well as *a+ māṉ* (*appaṭippaṭṭa uruvam uṭaiyatum āṉa* - ('of such a [form]') are epithets that describe the lotus; that *taṉ* is a reference to the Lord; and that the insistence on the form of the lotus is to point out its largeness, given that it is the birth place of Brahmā himself. Uttamūr also accepts that *ammāṉ*

In Public domain. Digitization Muthulakshmi Research Academy

Aja,[220] who is in all ways honourable,[221] pleasingly bows down,
speaking highly of[222] [Him], praising [Him]
with all [of his] four tongues,
worshipping [and] constantly praising [Him] with [his] eight graceful eyes[223] [that see in]
all directions and with [his] four faces?

1.3. Commentary

◆*e+ māṉpiṉ ayaṉ* - 'Aja, who is in all ways honourable'

எப்படிப்பட்ட மாட்சிமையுடைய ஬ஹ்மா. அதாவது – ஸ்தோத்ரா-களைப் பண்ணும் தன்மை குறைவற்றிருக்கை

eppaṭippaṭṭa māṭcimai ~uṭaiya brahmā. atāvatu – stotrādikaḷai+ paṇṇum taṉmai kuṟaivaṟṟirukkai

→ Brahmā with such honour;

That is, [his] being completely undiminished in the goodness [that consists in] singing verses of praise, etc.

◆*nāṉku nāviṉālum* – 'with all [of his] four tongues'

ஸ்தோத்ரங்களுக்குப் உபகரணமான நாலு நாக்காலும்

stotrādikaḷukku+ parikaramāṉa nālu nākkālum

→ With the four tongues that are an instrument [for singing] verses of praise, etc.

◆*eṭuttu* ētti* - 'speaking highly of [Him], praising [Him]';

தன் ஶப்தத்துக்குத் தக்கபடி எடுத்தேத்தி

---

taṉ malar can be read as *am māṉṟal malar* (*māṉṟal* meaning 'bewilderment'), which would then mean that the lotus is such that it is bewildering.

[220] This is a reference to Brahmā, known as 'the unborn.' By using this specific epithet for Brahmā, Kulacēkaraṉ might be pointing out that he is not quite an unborn god.

[221] Uttamūr (1999: 8) glosses *e+ māṉpiṉ* as *evvaḷavō māṭcimai ~uṭaiya* ('[one] with much honour').

[222] Uttamūr (1999: 8) takes *eṭuttu* to mean *uccasvaram-āka* ('in high pitch').

[223] Brahmā is said to have four faces, hence four tongues and eight eyes.

In Public domain. Digitization Muthulakshmi Research Academy

taṉ śraddhaikku+ takkapaṭi eṭuttu ētti*

→ Having elevated [and] praised [Him] in a way that befits his reverence [for Him];

◆*īr iraṇṭu mukamum koṇṭu* – 'with [his] four faces'

நாலு வெஉத்துக்குச் சமைந்த நாலு முகமும் கொண்டு

nālu vedattukku+ camainta nālu mukamum koṇṭu

→ With the four faces suitable for [the recitation of] the four Vedas;

◆*e+ māṭum* – '[in] all directions';

பின்னும் முன்னும் மட்டங்களுமாகிற பயூஙங்களெங்கும்

piṉṉum muṉṉum maṭṭaṅkaḷum-ākiṟa paryantaṅkaḷ eṅkum

→ To all sides, which are in front, behind and to the sides;

◆*eḻil kaṇkaḷ eṭṭiṉōṭum* – '[with] his eight graceful eyes'

அழகை சுநுஹவிக்கைக்குப் பல கண்படைத்த ப்ரயொஜநம் பெற்றான்.

aḻakai anubhavikkaikku+ pala kaṇ paṭaitta prayojanam peṟṟāṉ.

→ He got[224] the benefit of being endowed with many eyes for the enjoyment of [His] beauty.

◆*toḻutu* ētti ~iṉitu* iṟaiñca niṉṟa* – '[He] who stood while [Aja] pleasingly bows down, worshipping [and] constantly praising [Him]'

ப்ரீதிப்ரெரிதனாய்க்கொண்டு தொழுது ஸ்தொசாதிகளைப் பண்ணுவது தண்டனிடுவதாம்படி நின்ற

prītipreritaṉāy+ koṇṭu toḻutu stotrādikaḷai+ paṇṇuvatu taṇṭaṉiṭuvatāmpaṭi niṉṟa

→ [He] who, because of being urged by affection, he, accordingly, remains worshipping, singing verses of praise, etc., and making prostrations [to Him];

---

[224] Although here (and elsewhere in the translation), the verb 'to get' might sound informal in some contexts, since it is the exact translation of the Tamil *peṟu* with the right nuances, I have opted for it.

9c

In Public domain. Digitization Muthulakshmi Research Academy

◆*cem poṉ+ ammāṉ taṉ malar+ kamala+ koppūḻ tōṉṟa* - 'as appears the navel with the lotus flower of the red gold[-like] Lord'

ஸ்ரஹணீயமாய் இவ்வருகுண்டான காயூவமூத்துக்கெல்லாம் காரணமென்னும் ஹகூம் தோற்றும்படியாயிருக்கிற தாமரைப் பூவையுடைய தன் திருநாஹி தோன்ற

spṛhaṇīyamāy i+ ~aruku uṇṭāṉa kāryavargattukku* ellām kāraṇam eṉṉum mahatvam tōṉṟumpaṭiyāy irukkiṟa tāmarai+ pūvai ~uṭaiya taṉ tiru nābhi tōṉṟa*

→ So that [His] sacred navel - which has a lotus flower that is spectacular, [and] which is such that [it] shows the greatness of [His navel] being the cause (*kāraṇa*) of all classes of products (*kārya*) that are created in this place[225] - appears;

◆*aṇi ~araṅkattu* aravu* aṇaiyil paḷḷikoḷḷum* – 'of the Lord, who sleeps on His serpent-bed in decorated Raṅgam'

ஸம்ஸாரத்திற்கு ஆபரணமான கோயிலிலே திருவநந்தாழ்வான் மேலே கண்வளர்ந்தருளுகிற ஸர்வேச்வரனுடைய

saṃsārattiṟku ābharaṇamāṉa kōyililē tiru ~anantāḻvāṉ-mēlē kaṇvaḷarntu aruḷukiṟa sarveśvaraṉuṭaiya*

→ Of the Lord of all, who graces to sleep on the sacred Anant'*āḻvāṉ* in the Temple, which is a jewel for samsara;

◆ *aṭi ~iṇai+ kīḻ alarkaḷ iṭṭu* – 'placing blossoms beneath the pair of feet'

அவன் திருவடிகளின் கீழே புஷ்பாத்யுபகரணங்களைப் பணிமாறி

avaṉ tiruvaṭikaḷiṉ-kīḻē puṣpādyupakaraṇaṅkaḷai+ paṇimāṟi

→ Having rendered [Him] service by means of flowers, etc. below His sacred feet,

◆*aṅku* aṭiyavarōṭu* eṉṟu-kolō ~aṇukum nāḷē* – 'When is the day that (...) [I shall] approach that place along with the devotees'

---

[225] Meaning this (material) world.

In Public domain. Digitization Muthulakshmi Research Academy

அங்கு சுஹாநுபவத்தி செய்யுமவர்களோடே ஸஜாதீயனுய் நானும் கிட்டுவது என்றே? 'அடியார் குழாங்கள்' ஈத்யாதி.

aṅku antaraṅgavṛtti ceyyumavarkaḷōṭē sajātīyaṉāy nāṉum kiṭṭuvatu eṉṟō? 'aṭiyār kuḻāṅkaḷ' ityādi.

→ When shall I too approach those who perform private services [to the Lord] there, having become one of [their] kind? 'Groups of servants,' etc. [TVM 2.3.10]

pācuram 1.4

மாவினவாய் பிளந்துகந்த மாலை வேலை
வண்ணனெயென் கண்ணனை வன்குன்ற மேந்தி
ஆவினையன் றுய்யக்கொண்ட வாய ரேற்றை
யமரர்கள்தந் தலைவனையந் தமிழி னின்பப்
பாவினை யவ்வடமொழியைப் பற்றற் றுர்கள்
பயிலரங்கத் தரவணையிற் பள்ளி கொள்ளும்
கோவினைநா வுறவழுத்தி யென்றன் கைகட்
கொய்மலர்தூ யென்றுகொலோ கூப்பு நாளே.

māviṉai vāy piḷantu ukanta mālai vēlai*
vaṇṇaṉai ~eṉ kaṇṇaṉai val kuṉṟam ēnti
~āviṉai ~aṉṟu uyya+ koṇṭa ~āyar ēṟṟai*
~amararkaḷ tam talaivaṉai ~am tamiḻiṉ iṉpa+
pāviṉai ~am vaṭa[226] moḻiyai+ paṟṟu aṟṟārkaḷ*
payil araṅkattu aravu* aṇaiyil paḷḷikoḷḷum*
kōviṉai nāvu uṟa vaḻutti ~eṉ taṉ kaikaḷ*
koy+ malar tūy eṉṟu-kolō kūppum nāḷē.

[226] It can also be *a+ vata moḻiyai* ('that Northern language'), which is how Sanskrit is referred to in Tamil. Uttamūr (1999: 9) takes it as *appaṭippaṭṭa saṃskṛta bhāṣaiyaiyum* ('such a Sanskrit language').

In Public domain. Digitization Muthulakshmi Research Academy

When is the day [I shall] join my hands in worship,
strewing [freshly-]plucked blossoms,
praising till [my] tongue is cleaved
Māl[227] who ripped apart the horse's jaw[228] and rejoiced,
the ocean-hued One,[229] my Kṛṣṇa,[230] the Bull among cowherds,
who, that day, protected the cattle by holding up the mighty mountain,[231]
the Chief of the immortals,[232]
the pleasant Song in beautiful Tamil, the beautiful northern Language,[233]
the King who sleeps on the serpent-bed in Raṅgam,
where those who have renounced attachment abide.

---

[227] See fn 205.

[228] This is a case of noun-incorporation: *māviṉai vāy-piḷantu* literally means 'having mouth-ripped the horse,' a reference to the killing of Kēśin, the asura who is said to have come in the form of a horse.

[229] The word *vaṇṇam* means both 'colour' and 'nature,' so that Kṛṣṇa is said to be either 'ocean-hued' or 'ocean-natured.'

[230] Uttamūr (1999: 9) glosses *kaṇṇaṉē* as *eṉakku nirvāhakaṉum* ('and my Protector'). The TL indeed defines *kaṇ* as 'protection, support' and illustrates it with a quotation from the TVM.

[231] This is a reference to Kṛṣṇa lifting up the Govardhana hill to protect the cows and the cowherds from the torrential rains sent down by Indra.

[232] Except on a few occasions, all the commentators I have studied identify the immortals (and the celestials) with the *nityasūri*s ('the eternal worshippers,' who are 'Immortals residing permanently in Viṣṇu's Heaven' [TL]). See fn198 for more details.

[233] There are two possible readings in this case: it can either be taken that Kulacēkara Āḻvār assimilates here his favourite Deity to two languages, i.e., Sanskrit and Tamil, affixing the adjective *am* ('beautiful') to each of them, which is what Piḷḷai assumes. Velukkudi (2008: 1.4) points out a parallel found in Tirumaṅkai's TNT 4: 'Having become the Tamil sound of eminent quality [and] the Northern words' (*cem tiṟatta tamiḻ ōcai vaṭacol āki*). Or else, it could mean, the way Uttamūr (1999: 9) interprets it, 'Raṅgam, where those who have renounced attachment practise the beautiful northern language [and] that pleasant song in beautiful Tamil.' It must be pointed out that it is possible that God is Himself the two languages that are practised by those who have renounced. The topic is discussed in more detail by Uttamūr (1998: 9).

In Public domain. Digitization Muthulakshmi Research Academy

1.4. Commentary

◆*māviṉai vāy piḷantu* ukanta mālai*– 'Māl [who] ripped apart the horse's jaw and rejoiced'

கேஶியை சுநாயாஸெந பிளந்து, 'சூஶ்ரிதவிரொயி போகப் பெற்றோம்' என்று உகந்த சூஶ்ரிதவ்யாஶுஜனை

keśiyai anāyāsena piḷantu, 'āśritavirodhi pōka+ peṟṟōm' eṉṟu ukanta āśritavyāmugdhaṉai[234]

→ Him who is enraptured by those who have taken refuge [in Him], having rejoiced, saying, 'We have secured the death of the enemies of those who have taken refuge,' [after] having ripped apart Keśin with ease;

◆*vēlai vaṇṇaṉai* - 'the ocean-hued One'

சூஶ்ரிதவிரொயிகளை வளர்த்தாலும் விடவொண்ணாத வடி-வழகையுடையவனை

āśritavirodhikaḷai vaḷarttālum viṭa ~oṇṇāta vaṭivu aḻakai ~uṭaiyavaṉai*

→ Him, who has a physical beauty that does not allow [one] to leave [Him], even if He fosters the enemies of those who have taken refuge;

◆*eṉ kaṇṇaṉai* - 'my Kṛṣṇa'

வெறும் வடிவழகேயன்றியே எனக்கு ஹவ்யனானவனை

veṟum vaṭivu aḻakē ~aṉṟiyē eṉakku bhavyaṉ-āṉavaṉai*

→ [Him who] does not merely [have] physical beauty, but is [also] obedient[235] to me;

---

[234] Velukkudi (2008: 1.4) glosses *āśritavyāmugdhaṉ* as *āśritarkaḷiṭattilē aṉpē vaṭivu* eṭuttavaṉ* ('He who is the very embodiment of love to those who have taken refuge').

[235] The TL defines *pavviyaṉ* (i.e. the Tamil form of the Sanskrit word *bhavya* in masculine singular) as 'an obedient person,' and quotes an example from a commentary on the TVM (the *paṉṉīrāyirappaṭi*). The VG glosses *bhavyaṉ* as *eḷiyaṉ* ('man who is easily accessible'); and Aiyangar (Piḷḷai & Aiyangar 1997: 29fn) explains it as *eṉakku vacappaṭṭiruppavaṉ āṉavaṉai* ('He who is under my control'). It is a belief among Śrīvaiṣṇavas that God becomes devoted to His devotee.

In Public domain. Digitization Muthulakshmi Research Academy

◆*val kuṉṟam ēnti ~āviṉai ~aṉṟu* uyya+ koṇṭa ~āyar ēṟṟai* – 'the Bull [among] cowherds, who, that day, protected the cattle by holding up the mighty mountain'

இந்ரன் வர்ஷிக்கிற கல்வர்ஷத்துக்குச் சலியாத மலையை என்னுதல்; ஸ்ரமஹரமான குன்றமென்னுதல்

indraṉ varṣikkiṟa kalvarṣattukku+ caliyāta malaiyai eṉṉutal; śrama-haramāṉa kuṉṟam eṉṉutal

→ Meaning, the mountain that did not shake under the stone-avalanches poured down by Indra;[236]

meaning, a hill that removes distress;

◆*āviṉai ~aṉṟu* uyya+ koṇṭa* – 'who, that day, protected the cattle'

உபகாரஸ்ம்ருதியுமில்லாத பசுக்களை ரக்ஷித்த

upakārasmṛtiyum illāta pacukkaḷai rakṣitta

→ [He] who protected the cows, who do not even have the understanding of favour;

◆*āyar ēṟṟai* – 'the Bull [among] cowherds'

தன் பருவத்தில் பிள்ளைகளைக் காட்டில் தான் மேனிப்-புடையவனை

taṉ paruvattil piḷḷaikaḷai+ kāṭṭil tāṉ mēṉāṇippu uṭaiyavaṉai*

→ Him, who had more lordliness than the children of His age;

◆*amararkaḷ tam talaivaṉai* – 'the Chief of the immortals'

தன்னெடு ஸாம்யாபத்தி பெற்றிருக்கிற நித்யஸூரிகளைக் காட்டில் தலைவனெனவனை

taṉṉōṭu sāmyāpatti peṟṟu irukkiṟa nityasūrikaḷai+ kāṭṭil talaivaṉ-āṉavaṉai*

---

[236] This is a reference to Indra pouring down rains to punish Kṛṣṇa's people, who, at His behest, offered food and prayers to the mountain Govardhana, rather than to Indra, the usual beneficiary of their yearly worship. Kṛṣṇa lifts the very mountain to protect His people from the diluvian rains. Here, the Āḻvār mentions rains of stone. For a discussion on the topic and his peculiarity, see Anandakichenin 2015.

In Public domain. Digitization Muthulakshmi Research Academy

→ Him, who is more kingly than the eternal worshippers[237] who have similarities with Him;

◆*am tamiḻiṉ iṉpa+ pāviṉai* - 'the pleasant Song in beautiful Tamil'

'இருளிரியச் சுடர்மணிகளிமைக்கும் நெற்றி' போலே இனியவனை

'iruḷ iriya+ cuṭar maṇikaḷ imaikkum neṟṟi' pōlē iṉiyavaṉai

→ Him who is as sweet as [the words] 'the forehead twinkles with gems that glow so that darkness retreats' [PTM 1.1.1];

◆*am vaṭa moḻiyai*- 'the beautiful northern Language'

ஸ்ரீராமாயணம் போலே இனியவனை

śrīrāmāyaṇam pōlē iṉiyavaṉai

→ Him, who is as sweet as the divine *Rāmāyaṇa*;

◆*paṟṟu* aṟṟārkaḷ payil araṅkattu* aravu* aṇaiyil paḷḷikoḷḷum kōviṉai* - 'the King who sleeps on the serpent-bed in Raṅgam, where those who have renounced attachment abide'

தன்னையே பற்றிப் புறம்புள்ளவற்றைவிட்ட சுநந்யபரயொஜநர் நிதயவாஸம் பண்ணுகிற கோயிலிலே திருவநந்தாழ்வான் மேலே கண்வளர்ந்தருளுகிற நாயனை

taṉṉaiyē paṟṟi+ puṟampu uḷḷavaṟṟai viṭṭa ananyaprayojanar nityavāsam paṇṇukiṟa kōyililē tiru ~anantāḻvāṉ-mēlē kaṇvaḷarntu* aruḷukiṟa nāthaṉai*

→ The Lord, who sleeps on the sacred Anant'*āḻvāṉ* in the Temple, where those with no other goals [than Him][238] - who, getting attached to Him, renounced things other [Him] - dwell forever;

◆*nāvu* uṟa vaḻutti* – 'praising till [my] tongue is cleaved'

நாத்தழும்பேறும்படி ஸ்தோத்ரங்களைப் பண்ணி

nāttaḻumpēṟumpaṭi stotraṅkaḷai+ paṇṇi

---

[237] See fn198.

[238] Having no other goal but God (*ananyaprayojana*) is essential for the devotee who has taken refuge in Him. Being dependant on another (*anyapara*) and being someone who seeks God but for a goal other than Himself (*prayojanāntarapara*) are not compatible with real bhakti.

In Public domain. Digitization Muthulakshmi Research Academy

→ Having sung verses of praise so that the tongues are scarred [by constant recitation][239];

•*eṉ taṉ kaikaḷ koy+ malar tūy eṉṟu-kolō kūppum nāḷē* – 'When is the day [I shall] join [my hands] in worship, strewing blossoms that my own hands picked'

கை தழும்பேறும்படி பூஜாத்3யுபகரணங்களைப் பணிமாறி அஞ்சலி பண்ணப் பெறுவதென்றே?

kai taḻumpēṟumpaṭi puṣpādyupakaraṇaṅkaḷai+ paṇimāṟi añjali paṇṇa+ peṟuvatu eṉṟō?*

→ When shall [I] get to join [my] hands in worship, rendering services by means of flowers, etc. so that the hands are scarred?[240]

pācuram 1.5

இணையில்லா வின்னிசையாழ் கெழுமி யின்பத்
தும்புருவு நாரதனு மிறைஞ்சி யேத்தத்
துணையில்லாத் தொன்மறைநூற் றுணர்ந்தி ரத்தா
றெல்மலர்க்க ணயன்வணங்கி யோவா தேத்த
மணிமாட மாளிகைகள் மல்கு செல்வ
மதிளரங்கத் தரவணையிற் பள்ளி கொள்ளும்
மணிவண்ண னம்மானைக் கண்டு கொண்டென்
மலர்ச்சென்னி யென்றுகொலோ வணங்கு நாளே.

---

[239] The TL defines *nāttaḻumpu ēṟu-tal* as 'To acquire ease in utterance, as tongue by constant recitation.' But taken separately, the following meaning can be obtained: the *nā* ('tongue') gets scarred (*taḻumpu* means 'scar'), which is how it is understood in modern Tamil as well. But if I am to follow the TL, another possible way of interpreting this is 'so that the tongue acquires ease in utterance [due to habit or repetition].'

[240] Or, 'so that the hands are practised.' See fn239.

In Public domain. Digitization Muthulakshmi Research Academy

iṇai ~illā ~iṉ+ icai yāḻ keḻumi ~iṉpa+
tumpuruvum nārataṉum iṟaiñci ~ētta
tuṇai ~illā tol maṟai-nūl tōttirattāl
tol malar+ kaṇ ayaṉ vaṇaṅki ~ōvātu ētta*
maṇi māṭa(m) māḷikaikaḷ malku celva
matiḷ araṅkattu aravu* aṇaiyil paḷḷi-koḷḷum*
maṇi-vaṇṇaṉ+ ammāṉai+ kaṇṭukoṇṭu eṉ*
malar+ ceṉṉi ~eṉṟu-kolō vaṇaṅkum nāḷē.

On which day shall my head [bedecked with] flowers bow,
having beheld[241]
the sapphire-hued Lord[242] who sleeps on the serpent-bed
in the prosperous, walled Raṅgam abounding in jewelled storied
mansions and palaces,
as the blissful[243] Tumburu and Nārada[244] fall [at His feet]
and praise [Him], practising the *yāḻ*[245] [producing] sweet,
peerless music,[246]

---

[241] Uttamūr (1999: 5), who sometimes understands *kaṇṭukoṇṭu* simply as 'having seen' (*darśanam ceytu*), takes it to mean something more at other times. By splitting the word and taking the two parts as individual verbs in the absolutive form, he gets the meaning of 'seeing with the eyes and engraving in the heart' (*kaṇṇāl kaṇṭu maṇattil patiyavaittu*). See fn185.

[242] The Śrīvaiṣṇava tradition prefers to take *vaṇṇam* to mean 'nature' (see fn229) to claim *maṇivaṇṇar* is 'He who is of the nature of the gem.' Velukkudi, following traditional explanations, suggests more than once that the gem, although greatly precious, is easy to carry about with one, just as God, although superior to all, allows Himself to be easily accessible to His devotees.

[243] Both Annangaracharya (1966: 6) and Velukkudi (2008: 1.5) interpret it rather as 'bliss[-giving] Tumburu and Nārada'; Uttamūr (1999: 10) rather believes that they are deeply blissful.

[244] Nārada is a sage, and Tumburu a '*deva gandharva* ['celestial musician' MW]. Toṇṭaraṭippoṭi Āḻvār also has this pair visit the Lord of Śrīraṅgam in his *Tirupaḷḷiyeḻucci* 8: *nal muṉivar tumpuru nāratar pukuntaṉar ivarō* ('the good seers Tumburu and Nārada entered [there], is it they?')

[245] A stringed musical instrument (DEDR).

[246] Both Piḷḷai and Velukkudi (2008: 1.5) seem to think it is the *yāḻ* that is peerless and that the music it produces is sweet.

In Public domain. Digitization Muthulakshmi Research Academy

as Aja in the ancient lotus[247] bows [and] praises [Him]
incessantly
with the verses of praise [that are] the matchless ancient
Vedas.[248]

1.5. Commentary

♦*iṉai ~illā ~iṉ+ icai yāḻ keḻumi* – 'practising the *yāḻ* [and producing] sweet, peerless music'

உபமாநரஹிதமான இனிய இசையையுடைய யாழை நெருங்கி

upamānarahitamāṉa iṉiya icaiyai ~uṭaiya yāḻai neruṅki

→ Having approached[249] the lute that has a sweet music that is without comparison,

♦*iṉpa+ tumpuruvum nārataṉum iṟaiñci ~ētta* - 'as the blissful Tumburu and Nārada fall [at His feet] and praise [Him]'

பாட்டால் வந்த ஆநந்தத்தையுடைய தும்புருவும் நாரதனும் திருவடிகளிலே விழுந்து ஸ்தோத்ரங்களைப்பண்ண

pāṭṭāl vanta ānandattai ~uṭaiya tumburuvum nāradaṉum tiruvaṭikaḷilē viḻuntu stotraṅkaḷai+ paṇṇa

→ As Tumburu and Nārada, who possess the bliss that came from the songs, sing verses of praise, having bowed down at [His] feet,

---

[247] Velukkudi (2008: 1.5) explains that the lotus is ancient because it is Brahmā's birth place. Annangaracharya (1966: 4) takes *tol* to mean 'eternal.'

[248] *maṟai-nūl* is literally the Veda-treatise/book, but the Āḻvār probably just meant the Veda here, as Velukkudi (2008: 1.5) explains (*vedamē śāstram* – 'the Veda is the shastra'). It is also used for word composition, as in this case.

[249] The TL defines *neruṅku* in the transitive form as 'to approach' (or 'to rebuke'/'to be angry with'). The VG gives a similar meaning. But Aiyangar (Piḷḷai & Aiyangar 1997: 31fn) glosses it as *icaittu* ('having sounded, having played'), which seems a more logical choice, as the verse refers to people playing an instrument. The causative *nerukku* can mean 'to press,' but it is not clear whether the *yāḻ*, a stringed instrument of music, required one to press its strings in order to produce music. For more information about the *yāḻ*, see Pāstiṉ 2006.

In Public domain. Digitization Muthulakshmi Research Academy

◆*tuṇai ~illā tol maṟai-nūl tōttirattāl* – 'with the praises [that are] the matchless ancient Vedas'

ஒப்பிலாத பழைய வெஉஶாஸ்தமாகிற ஸ்தொசுத்தாலே

oppu ilāta paḻaiya vedaśāstram-ākiṟa stotrattālē*

→ With the verses of praise that are the matchless ancient Vedic shastras;

◆*tol malar+ kaṇ ayaṉ vaṇaṅki ~ōvātu* ētta* – as the Aja in the ancient lotus bows [and] praises [Him] incessantly'

திருநாஹீகஉலத்தினிடத்திலே இருக்கிற ப்ரஹ்மா, திருவடிகளிலே ப்ரணாஉம் பண்ணி விடாதே ஸ்தொசும் பண்ண

tiru nābhīkamalattiṉ iṭattilē irukkiṟa brahmā, tiruvaṭikaḷilē praṇāmam paṇṇi viṭātē stotram paṇṇa

→ As Brahmā, who is in the sacred navel-lotus, sings verses of praise incessantly, having bowed at [His] feet;

◆*maṇi māṭa(m) māḷikaikaḷ malku celvam* – 'in prosperous [Raṅgam] abounding in jewelled storied-mansions and palaces'

மணிமயமான மாடங்களையும் மிக்க ஸெஶ்வர்யத்தையுமுடைய

maṇimayamāṉa māṭaṅkaḷaiyum mikka aiśvaryattaiyum uṭaiya

→ [Raṅgam] which has mansions made of gems and much prosperity;

◆*matiḷ araṅkattu* aravu* aṇaiyil paḷḷikoḷḷum* – 'who sleeps (...) in the wealthy, walled Raṅgam'

மிக்க அரணான பெரிய மதிளையுடைய பெரியகோயிலிலே திருவநந்தாழ்வான்மேலே பள்ளிகொண்டருளும்

mikka araṇāṉa periya matiḷai ~uṭaiya periya kōyililē tiru ~anantāḻvāṉ-mēlē paḷḷikoṇṭu aruḷum*

→ [He] who graces to sleep on the sacred Anant'āḻvāṉ in the Great Temple, which has big ramparts that are an excellent defence;

◆*maṇi-vaṇṇaṉ+ ammāṉai+ kaṇṭukoṇṭu* – 'having beheld the sapphire-hued Lord'

In Public domain. Digitization Muthulakshmi Research Academy

அழகிய வடிவையுடைய ஸவ்வெஶ்வரனைக் கண்டுகொண்டு

aḻakiya vaṭivai ~uṭaiya sarveśvaraṉai+ kaṇṭukoṇṭu

→ Having beheld the Lord of all, who has a beautiful form,

◆*eṉ malar+ ceṉṉi ~eṉṟu-kolō vaṇaṅkum nāḷē* – 'Which day shall my head bedecked with flowers bow?'

நான் பூமுடிசூடின தலை என்றோ அவன் திருவடிகளிலே வணங்குவது

nāṉ pū muṭi cūṭiṉa talai eṉṟō avaṉ tiruvaṭikaḷilē vaṇaṅkuvatu

→ When is it that [my] head, which I had bedecked with a flower crown, will bow down at His sacred feet?

pācuram 1.6

அளிமலர்மே லயனரனிந் திரனோ டேனை
யமரர்கள்தங் குழுவுமரம் பையரு மற்றும்
தெளிமதிசேர் முனிவர்கள்தங் குழுவு முந்தித்
திசைதிசையின் மலர்தூவிச் சென்று சேரும்
களிமலர்சேர் பொழிலரங்கத் துரக மேறிக்
கண்வளருங் கடல்வண்ணர் கமலக் கண்ணும்
ஒளிமதிசேர் திருமுகமுங் கண்டு கொண்டென்
னுள்ளமிக வென்றுகொலோ வுருகு நாளே.

aḷi malar mēl ayaṉ araṉ intiraṉōṭu ~ēṉai
amararkaḷ tam kuḻuvum arampai-yarum maṟṟum
teḷi mati cēr muṉivarkaḷ tam kuḻuvum unti
ticai ticaiyil malar tūvi+ ceṉṟu cērum
kaḷi malar cēr poḻil araṅkattu urakam ēṟi+*
kaṇvaḷarum kaṭal-vaṇṇar kamala+ kaṇṇum
oḷi mati cēr tiru mukamum kaṇṭukoṇṭu eṉ+*
uḷḷam mika ~eṉṟu-kolō ~urukum nāḷē.

In Public domain. Digitization Muthulakshmi Research Academy

When is the day that my heart shall greatly melt beholding
the lotus eyes and the radiant moon-like holy[250] face[251] of
the ocean-hued One, who sleeps having climbed upon the serpent
in Raṅgam, which has groves with blossoms [dripping] with honey,
[and which,] Aja - on a lotus[252] [sought by] bees -, Hara,
a group of other immortals along with Indra, and Rambhā
and the like,[253]
and moreover, a group of ascetics with clear minds,
go to and reach, jostling [against each other] and strewing blossoms
in all directions?

1.6. Commentary

◆*aḷi malar mēl ayaṉ araṉ intiraṉōṭu* – 'Aja - on a lotus [sought] by bees, Hara, (...) along with Indra'

வண்டுகள் படிந்த சுரவிநத்தின் மேலே இருக்கிற ஸ்ரஹ்மாவும், அவன் மகனான ரூத்ரனும், அவர்களோடே ஸஹபடிக்கப்பட்ட இந்த்ரனும்; இவர்களுடனே

vaṇṭukaḷ paṭinta aravindattiṉ-mēlē irukkiṟa brahmāvum, avaṉ makaṉāṉa rudraṉum, avarkaḷōṭē sahapaṭhikkappaṭṭa indraṉum; ivarkaḷuṭaṉē

→ Brahmā, who is on a lotus on which bees settle, his son Rudra, and Indra, who is mentioned along with those ones;

and along with these ones;

◆*ēṉai amararkaḷ tam kuḻuvum* – 'along with a group of other immortals'

---

[250] *cēr* is not usually used for comparison and the expression *mati cēr* is usually used in the Śaivite context, where it means '[the hair] which the crescent has joined,' a reference to Śiva wearing the crescent moon on his head, as in *Tēvāram* 3.55.7, *mati cēr caṭaiyāy* ('O You with locks joined by a crescent').

[251] *oḷi* ('radiant') can describe either the moon or the face (Uttamūr 1999: 12).

[252] Annangaracharya (1966: 10) adds 'born on the lotus.'

[253] Rambhā is an apsara. The TL lexicalises *arampaiyar*, defining it simply as 'apsaras,' which is what Uttamūr (1999: 11) does too. But Annangaracharya (1966: 7) prefers 'celestial women beginning with Rambhā.'

In Public domain. Digitization Muthulakshmi Research Academy

அவர்கள் மூவரையும் ஒழிந்த தெவர்கள் திரளும்

avarkaḷ mūvaraiyum oḻinta devarkaḷ tiraḷum

→ The throng of devas excluding those three;

◆*arampaiyarum* – 'Rambhā and the like'

ரம்பை முதலான சுவ்ஸரஸ்ஸுக்களும்

rambhai mutalāṉa apsarassukkaḷum

→ And apsaras beginning with Rambhā;

◆*maṟṟum teḷi mati cēr muṉivarkaḷ tam kuḻuvum* - 'moreover, a group of ascetics with clear minds'

ப்ரஹ்மபாவனையாய்ச் செல்லும் ஸநகாதிகள் திரளும்

brahmabhāvanaiyāy+ cellum sanakādikaḷ tiraḷum

→ And the throng of Sanaka, etc.,[254] who are [endowed with] the contemplation of Brahman;

◆*unti*[255]– 'jostling [against each other]'

ஒருவருக்கொருவர் நெருக்கித்தள்ளி

oruvarukku oruvar nerukki+ taḷḷi*

→ Having pressed hard against and pushing each other;

◆*ticai ticaiyil malar tūvi+ ceṉṟu cērum* – 'go to and reach strewing blossoms in all directions'

பார்த்த பார்த்தவிடமெல்லாம் புஷ்பவ்ருஷ்டியைப் பண்ணிக்கொண்டு சென்று கிட்டும்

pārtta pārtta ~iṭam ellām puṣpavṛṣṭiyai+ paṇṇikkoṇṭu ceṉṟu kiṭṭum

→ [The place] they go to [and] reach, pouring showers of flowers in every place within sight;

---

[254] These four sages, Sanaka, Sanandana, Sanātana and Sanatkumāra, were born out of Brahmā's mind. When they were asked to take up the duty of procreation, they refused to do it and learnt the Vedas, remaining celibate.

[255] Velukkudi (2008: 1.6) points out that *munti* (from *muntu* 'to come in front, to take the lead') can be another reading.

In Public domain. Digitization Muthulakshmi Research Academy

◆*kaḷi malar cēr poḻil araṅkattu* urakam ēṟi* – 'climbing the serpent in Raṅgam which has groves with blossoms [dripping] with honey'

மதுமலரையுடைத்தான பொழிலையுடைய அரங்கத்திலே திரு-வநந்தாழ்வான் மேலே ஏறி

matu malarai ~uṭaittāṉa poḻilai ~uṭaiya araṅkattilē tiru ~anantāḻvāṉ-mēlē ēṟi

→ Having climbed upon the sacred Anant'*āḻvāṉ* in Raṅgam, which has groves that have honeyed blossoms;

◆*kaṇvaḷarum kaṭal-vaṇṇar kamala+ kaṇṇum* – 'the lotus-like eyes (...) of the ocean-hued One who sleeps'

பள்ளிகொள்ளுகிற நீர்வண்ணர் கமலக்கண்ணும்

paḷḷikoḷḷukiṟa nīrvaṇṇar kamalakkaṇṇum

→ The lotus-eyes of the ocean-hued One who dozes;

◆*oḷi mati cēr tiru mukamum kaṇṭukoṇṭu* – 'beholding (...) the radiant moon-like holy face'

குளிர்த்தி மிக்குப் புகரையுடைய சந்ரனை ஒப்பு சொல்லலான அழகிய திருமுகத்தையும் கண்டுகொண்டு

kuḷirtti mikku+ pukarai ~uṭaiya candraṉai oppu collalāṉa aḻakiya tiru mukattaiyum kaṇṭukoṇṭu

→ Having beheld the beautiful sacred face that can be compared to the Moon, who has abundant brightness [and] coolness;

◆*eṉ+ uḷḷam mika ~eṉṟu-kolō ~urukum nāḷē* – 'When is the day that my heart shall greatly melt'

என் நெஞ்சு குளிர்ந்து உருகுவதென்றோ?

eṉ neñcu kuḷirntu urukuvatu eṉṟō?*

→ When will my heart, having been refreshed, melt?

In Public domain. Digitization Muthulakshmi Research Academy

pācuram 1.7

மறந்திகழு மனமொழித்து வஞ்ச மாற்றி
யைம்புலன்க ளடக்கியிடர்ப் பாரத் துன்பம்
துறந்திருமுப் பொழுதேத்தி யெல்லை யில்லாத்
தொன்னெறிக்க ணிலைநின்ற தொண்ட ரான
அறந்திகழு மனத்தவர்தங் கதியைப் பொன்னி
யணியரங்கத் தரவணையிற் பள்ளி கொள்ளும்
நிறந்திகழு மாயோனைக் கண்டென் கண்கள்
நீர்மல்க வென்றுகொலோ நிற்கு நாளே.[256]

maṟam tikaḻum maṉam oḻittu vañcam māṟṟi
~ai(m)[257] pulaṉkaḷ aṭakki ~iṭar+ pāra+ tuṉpam
tuṟantu iru mu+ poḻutu* ētti ~ellai ~illā+*
tol neṟikkaṉ nilai niṉṟa toṇṭar āṉa
aṟam tikaḻum maṉattavar tam katiyai+ poṉṉi
~aṇi ~araṅkattu aravu* aṇaiyil paḷḷikoḷḷum*
niṟam tikaḻum māyōṉai+ kaṇṭu eṉ kaṇkaḷ*
nīr malka ~eṉṟu-kolō niṟkum nāḷē.

When is the day [I will] stand [there] as my eyes fill with tears,
having seen
Māyōṉ of glowing lustre, who sleeps on the serpent-bed in Raṅgam,
which Poṉṉi decorates,
the Refuge of those with hearts where dharma[258] shines,

---

[256] Uttamūr believes this *pācuram* enumerates the seven means for performing bhakti (*sādhana-saptakam*). For more details, see Uttamūr 1999: 12-13.

[257] Kiṟuṣṇamācāryār (1903: 147) informs that *val* ('strong') replaces *ai* ('five') in some versions, and Annangaracharya (1966: 7) glosses *val* as 'cruel.'

[258] Velukkudi (2008: 1.7) asserts that *aṟam* means both 'dharma' and 'grace' (*aruḷ*), the opposite of which is *maṟam*, which he suggests means 'lack of compassion.' It is worth noting that in Caṅkam literature, *maṟam* simply meant 'valour, bravery' (TL).

In Public domain. Digitization Muthulakshmi Research Academy

who are servants who have stood steadfastly on the infinitely ancient path,
ridding the mind of violence[259] that it contains and curing [it of its] deceit,
controlling the five senses, renouncing the affliction [caused by] the burden of trouble,
[and] praising five times [a day][260]?

1.7. Commentary

◆*maṟam tikaḻum maṉam oḻittu*- 'having ridden the mind which contains violence'

மறம் - கொலையும், சினமும், கொடுமையும். இவற்றுல் விளங்கா-நின்ற உஹஸ்ஸை வாஸனெயோடே போக்கி

maṟam - kolaiyum, ciṉamum, koṭumaiyum. ivaṟṟāl viḷaṅkā-niṉṟa manassai vāsanaiyōṭē pōkki

maṟam = murder, anger and cruelty.

→ Having dispelled the mind that shines with[261] these, along with [its] tendencies;

---

[259] The primary meaning of *tikaḻ* is 'shine', and that is how Piḷḷai understands it. The meaning of 'hold' is also given by the TL, which cites the *Maturaikkāñci*, a later work.

[260] It could be 2 x 3 = 6 times a day or 2 + 3 = 5 times a day, as Piḷḷai suggests. The former seems to be part of the common Vaikhānasa practice: for example Bhṛgu's *Kriyādhikāra* recommends the *nitya* (= regular) worship six times a day (Goudriaan 1970: 165-166). The second option seems to correspond to the *Pāñcarātra* mode of worship as pointed out by Rangachari (1931: 48): '[the] day is usually divided into five periods by an orthodox person and during each period the rites fixed for that period are carried out.' Following Piḷḷai, Uttamūr suggests that daytime as well as night-time can be split into three divisions, which means that *iru mu+ poḻutu* can refer to six times. For a more detailed discussion on the topic, see Uttamūr 1999: 13-14.

[261] The Āḻvār uses the word *tikaḻ*, which means 'to shine' in the intransitive form, and 'to contain, to hold' in the transitive one. Piḷḷai, by glossing it as *viḷaṅkā-niṉṟa* (from *viḷaṅku* = 'to shine'), chooses the intransitive meaning, which seems a surprising choice, as traditionally, it is qualities that are said to shine, not defects.

10c

In Public domain. Digitization Muthulakshmi Research Academy

◆*vañcam māṟṟi* – 'cured [it of its] deceit'

பொய்யைப் போக்கி

poyyai+ pōkki

→ Having dispelled falsehood;

◆*ai(m) pulaṉkaḷ aṭakki*– 'having controlled the five senses'

வன்புலச்சேக்களைப் பட்டிபுகாமே கட்டி

vaṉ pula+ cēkkaḷai+ paṭṭi-pukāmē kaṭṭi

→ Having tied the bulls that have strong senses[262] [PerTM 5.2.3] so that [they] do not enter the cow-stalls;

◆*iṭar+ pāra+ tuṉpam tuṟantu* – 'renounced the affliction [caused by] the burden of trouble'

மிக்க ஊழ்வத்தை விளைப்பதான பாரமாய பழவினையைப் பற்றறுத்து

mikka duḥkhattai viḷaippatāṉa 'pāram āya paḻaviṉaiyai+ paṟṟu aṟuttu'*

→ 'Having cut off the attachments of the old karmas that are burdenous' [AAP 5] and that produce great suffering;

◆*iru mu+ poḻutu** *ētti* - 'praising [Him] five times [a day]'

ஐங்காலமென்னுதல்; பெரிய முப்பொழுதென்னுதல். இக்காலங்-களிலே ஏத்தி

pañcakālam eṉṉutal; periya mu+ poḻutu eṉṉutal. i+ kālaṅkaḷilē ētti*

→ Meaning, 'five times'[263];

meaning, the three major divisions of the day[264];

Having praised [Him] during these times;

---

[262] The organs of sense are compared with bulls here.

[263] This is a reference to five periods of time for worshipping called *abhigamana* ('approaching [the Lord]'), *upādānam* ('preparation [of materials for worship]'), *ijyā* ('worship'), *svādhyāya* ('the studying [of scriptures]') and *yoga* ('meditation').

[264] Piḷḷai points out that *iru mu+ poḻutu* can be interpreted either as 'two [and] three [=five] times' (see fn260) or as 'the big three times,' i.e. morning, midday and evening (Piḷḷai & Aiyangar 1997: 37fn).

In Public domain. Digitization Muthulakshmi Research Academy

◆*ellai ~illā+ tol neṟikkaṇ nilai niṉṟa toṇṭar āṉa* - 'who are servants who have stood steadfastly on the infinitely ancient path'

அளவிறந்த பழைய மயூாஜெயிலே, சிலவரால் கலக்கவொண்ணாதபடி நிலைநின்ற வைஷ்ணவர்களான

aḷavu iṟanta paḻaiya maryādaiyilē, cilavarāl kalakka ~oṇṇātapaṭi nilainiṉṟa vaiṣṇavarkaḷāṉa*

→ [Those] who are Vaiṣṇavas, who have stood firmly in the rules of conduct that are endlessly ancient, in such a way that some[265] people could not perturb them;

◆*aṟam tikaḻum maṉattavar tam katiyai* – 'the Refuge of those with hearts where dharma shines'

சூநுசஸ்யப்ரதாநராயிருக்குமவர்களுக்கு பரமப்ராப்யனானவனை

ānṛśaṃsyapradhānarāy irukkumavarkaḷukku paramaprāpyaṉ āṉavaṉai

→ Him, who is the supreme goal to those who are inherently compassionate;

◆*poṉṉi ~aṇi ~araṅkattu* aravu* aṇaiyil paḷḷikoḷḷum* – 'who sleeps on the serpent-bed in Raṅgam, that Poṉṉi decorates'

பொன்னிசூழ் அரங்கத்திலே திருவநந்தாழ்வானாகிற படுக்கையிலே கண்வளர்ந்தருளும்

poṉṉi cūḻ araṅkattilē tiru ~anantāḻvāṉ-ākiṟa paṭukkaiyilē kaṇvaḷarntu aruḷum*

→ [He] who graces to sleep on the bed that is the sacred Anant'*āḻvāṉ* in 'Raṅgam, that [the river] Poṉṉi' [TCV 55] surrounds;

◆*poṉṉi ~aṇi ~araṅkam* – 'Raṅgam, decorated by the Poṉṉi'

லீலாவிபூதிக்கு சூஹரணமான கோயில்

līlāvibhūtikku ābharaṇamāṉa kōyil

---

[265] Although literally meaning 'some people', here it would be better to translate it as 'others.'

In Public domain. Digitization Muthulakshmi Research Academy

→ The Temple that is a jewel to [this] material world;

♦*niṟam tikaḻum māyōṉai+ kaṇṭu* – 'having seen (...) Māyōṉ of glowing lustre'

அழகு விளங்காநின்ற ஆஶ்சர்யபூதனைக் கண்டு

aḻaku viḷaṅkā-niṉṟa āścaryabhūtaṉai+ kaṇṭu

→ Having seen the wonderful One, who has remained shining with beauty,

♦*eṉ kaṇkaḷ nīr malka ~eṉṟu-kolō niṟkum nāḷē* – 'When is the day to stand [there] as my eyes fill with tears'

அவனுடைய வடிவழகைக்கண்டு களித்து ஆனந்தாஶ்ரு ப்ரவ-ஹிக்க நிற்கும் நாள் என்றே?

avaṉuṭaiya vaṭivu aḻakai+ kaṇṭu kaḷittu ānandāśru pravahikka niṟkum nāḷ eṉṟō?*

→ When is the day to stand so that tears of happiness flood, having been delighted seeing the beauty of His form?

pācuram 1.8

கோலார்ந்த நெடுஞ்சார்ங்கங் கூனற் சங்கங்
கொலையாழி கொடுந்தண்டு கொற்ற வொள்வாள்
காலார்ந்த கதிக்கருட னென்னும் வென்றிக்
கடும்பறவை யிவையனைத்தும் புறஞ்சூழ் காப்பச்
சேலார்ந்த நெடுங்கழனி சோலை சூழ்ந்த
திருவரங்கத் தரவணையிற் பள்ளி கொள்ளும்
மாலோனைக் கண்டின்பக் கலவி யெய்தி
வல்வினையே னென்றுகொலோ வாழு நாளே.

kōl ārnta neṭum cārṅkam kūṉ nal caṅkam
kolai ~āḻi koṭum taṇṭu koṟṟa(m) ~oḷ vāḷ
kāl ārnta kati+ karuṭaṉ eṉṉum veṉṟi+
kaṭum paṟavai ~ivai ~aṉaittum puṟam cūḻ kāppa

In Public domain. Digitization Muthulakshmi Research Academy

cēl ārnta neṭum kaḻaṉi cōlai cūḻnta
tiruvaraṅkattu aravu* aṇaiyil paḷḷikoḷḷum*
mālōṉai+ kaṇṭu iṉpa+ kalavi ~eyti*
val viṉaiyēṉ eṉṟu-kolō vāḻum nāḷē.

When is the day that I, with a forceful karma, will live,
seeing and attaining the pleasure of union with
Mālōṉ,[266] who sleeps on the serpent-bed
in Śrīraṅgam surrounded by groves [and] large paddy fields
filled with carp,[267]
as the long Śārṅga[268] abounding with arrows,
the fine curved conch,[269]
the murderous discus, the cruel club,
the sword glowing with victory[270] [and]
the fierce[271] victorious bird called Garuḍa,[272]
whose movement resembles the wind
— all these surround and guard [Him]?

1.8. Commentary

◆*kōl ārnta neṭum cārṅkam* – 'the long Śārṅga abounding with arrows'

திருச்சரங்களோடே கூடின ஸ்ரீஶார்ஙம். 'எப்போதுங்கைகழலா நேமியான்' என்னுமாப்போலே, எப்போது விஸ உண்டாம் என்று அறியாமையாலே திருச்சரங்களைத் தொடுத்தபடியேயாய்த்து ஸ்ரீஶார்ஙமிருப்பது

---

[266] A Tamil epithet (mainly) of Viṣṇu (TL).
[267] *cēl*, also known as the *kayal*-fish, is thought to mean a carp, *cyprinus* (DEDR 1252).
[268] This is the name of Viṣṇu's bow.
[269] It is possible not to split *kūṉal*, which has the same meaning as *kūṉ* ('curve'), as Uttamūr points out (1999: 14).
[270] This set (i.e., the conch, the discus, the club, the sword and the bow) is traditionally considered to be the five weapons of Viṣṇu.
[271] Uttamūr (1999: 15) prefers the meaning of 'fast' or 'strong' over 'cruel' for *kaṭum*.
[272] Garuḍa, a kite (bird), is Viṣṇu's vehicle.

In Public domain. Digitization Muthulakshmi Research Academy

tiru+ caraṅkaḷōṭē kūṭiṉa śrīśārṅgam. 'eppōtum kai kaḻalā nēmiyāṉ' eṉṉumā+ pōlē, eppōtu viṉai uṇṭām eṉṟu aṟiyāmaiyālē tiru+ caraṅkaḷai+ toṭuttapaṭiyē ~āyttu śrīśārṅgam iruppatu

→ The sacred Sārṅga joined with sacred arrows;

as it is said in 'He with a discus that never leaves [His] hand' [PTA 87], the sacred Śārṅga always had the sacred arrows affixed, due to not knowing when there would be work [to do].

◆*kūṉ nal caṅkam* – 'the fine curved conch'

ஹமவஹநுஹவத்தால் வந்த செருக்காலே கூனியாய்த்து ஸ்ரீவாஞ்ஜந்யமிருப்பது

bhagavadanubhavattāl vanta cerukkālē kūṉi ~āyttu śrīpāñcajanyam iruppatu

→ The sacred Pāñcajanya is indeed bent due to the pride that came with the experience of God.[273]

◆*kolai ~āḻi* – 'the murderous discus'

இவர்கள் சுநுஹவத்தில் இழியப் போதின்றியே வ்ரதிவக்ஷத்தை இரு துண்டமாக விடுகை பணிபோருமாய்த்து திருவாழியாழ்-வானுக்கு

ivarkaḷ anubhavattil iḻiya+ pōtu iṉṟiyē pratipakṣattai iru tuṇṭamāka viṭukai paṇipōrum āyttu tiru ~āḻiyāḻvāṉukku*

→ The sacred discus-*āḻvāṉ* is fully engaged in leaving the enemies split into two, not having the time to descend into the experience [of God like] these ones.

◆*koṭum taṇṭu* - 'the cruel club'

பிடித்த பிடியிலே உகவாதார் மண்ணுண்ணும்படியாய் இருக்கிற மஹெ

piṭitta piṭiyilē ukavātār maṇṇuṇṇumpaṭiyāy irukkiṟa gadai

---

[273] Nārāyaṇa's weapons are anthropomorphized, and sometimes have the word *āḻvār/āḻvāṉ* suffixed to them to show that they are great devotees.

In Public domain. Digitization Muthulakshmi Research Academy

→ The club, which is such that those who do not rejoice [in Him, i.e., enemies] bite the dust[274] because of the way it is held;

◆*koṟṟa(m) ~oḷ vāḷ* - 'the sword glowing with victory'

ஸௌஶ்வர்யப்ரகாஶகமான திருக்கொற்றவாள். கொற்றம் – வெற்றி.

aiśvaryaprakāśakamāṉa tiru+ koṟṟa vāḷ. koṟṟam - veṟṟi.

→ The victorious sacred sword that indicates [His] supremacy;

koṟṟam = victory.

◆*kāl ārnta kati+ karuṭaṉ eṉṉum veṉṟi+ kaṭum paṟavai* – 'the fierce victorious bird called Garuḍa, whose movement resembles the wind';

காற்றினுடைய மிக்க வெஶம்போலே இருக்கிற ஶதியையுடை-யனாய், பெரிய திருவடியென்கிற பேரையுமுடையனாயிருக்கிற கடும்-பறவை

kāṟṟiṉuṭaiya mikka vegam pōlē irukkiṟa gatiyai ~uṭaiyaṉāy, periyatiruvaṭi ~eṉkiṟa pēraiyum uṭaiyaṉāy irukkiṟa kaṭum paṟavai

→ The cruel bird, whose movement is like the great speed of the wind, and who bears the name of 'Periya Tiruvaṭi' ['the great Sacred Feet'][275];

◆*ivai ~aṉaittum puṟam cūḻ kāppa* - 'while all these surround and guard [Him]'

'ராஜலக்ஷ்மணஶுப்தா ஸா' என்னுமாபோலே கடற்கரை வெளி-யிலே ஶ்ரீஸெநெயெல்லாம் குழைச்சரக்காய், தாமும் தம்பியாரும் காக்குமாபோலே, பெரியபெருமாள் கண்வளர்ந்தருளுகையாலே பெரியதிருவடி முதலாக ஶ்ரீபஞ்சாயுதாழ்வார்கள் சுற்றும் காத்துக் கொண்டாய்த்து நிற்பது.

---

[274] It is literally 'to eat the dust,' and the TL also points out that it means 'to be thrown down defeated.' Velukkudi (2008: 1.8) glosses *maṇṇuṇṇumpaṭiyāy* as *tōlviyai oppukkoḷḷum paṭiyāka* ('in such a way that [they] admit defeat').

[275] Garuḍa is known in the Śrīvaiṣṇava parlance as *periya tiruvaṭi* ('the great sacred feet') and Hanumān as *ciṟiya tiruvaṭi* ('the small sacred feet'). Since Garuḍa is Nārāyaṇa's vehicle and since Hanumān carries Rāma on his back during His war against Rāvaṇa, these two characters are known as the feet/devotees (*aṭi*) of Nārāyaṇa.

In Public domain. Digitization Muthulakshmi Research Academy

'rāmalakṣmaṇaguptā sā' eṉṉumā pōlē kaṭaṟkarai veḷiyilē śrīsenai ~ellām kuḻaiccarakku āy, tāmum tampiyārum kākkumā pōlē, periyaperumāḷ kaṇvaḷarntu* aruḷukaiyālē periyatiruvaṭi mutalāka śrīpañcāyudhāḻvārkaḷ cuṟṟum kāttukkoṇṭu* āyttu niṟpatu.*

→ Like He and His younger brother guarded the whole sacred army while [it lay] as worthless stuff outside, on the sea-shore, as described in, 'That which was guarded by Rāma and Lakṣmaṇa' [VR 6.16.28a],[276] since Periya Perumāḷ[277] has graciously slept, the five sacred weapon-*āḻvārs* beginning with Periya Tiruvaṭi, have stood all around guarding [Him].

♦*cēl ārnta neṭum kaḻaṉi cōlai cūḻnta tiruvaraṅkattu* aravu* aṇaiyil paḷḷikoḷḷum mālōṉai* – 'Mālōṉ, who sleeps on the serpent-bed in Śrīraṅgam, surrounded by groves [and] large paddy fields filled with carp'

சேலாலே நிரம்பின கழனிகளும் சோலைகளும் சூழ்ந்த கோயிலிலே திருவநந்தாழ்வான் மேலே கண்வளர்ந்தருளுகிற ஸவபூாயிகூன

cēlālē nirampiṉa kaḻaṉikaḷum cōlaikaḷum cūḻnta kōyililē tiru ~anantāḻvāṉmēlē kaṇvaḷarntu aruḷukiṟa sarvādhikaṉai*

→ Him, who is superior to all, who graces to sleep upon the sacred Anant'*āḻvāṉ* in the Temple that paddy fields filled with the carnatic carps and groves surround;

♦*kaṇṭu* iṉpa+ kalavi ~eyti* - 'seeing and attaining the pleasure of union'

கண்டு நிரதிஸயாநந்யுக்தனும்படி ஸம்ஸ்லேஷித்து

kaṇṭu niratiśayānandayuktaṉ āmpaṭi saṃśleṣittu

---

[276] Aiyangar (Piḷḷai & Aiyangar 1997: 41fn) explains here that while the army of monkeys thought they were protecting Rāma, it was actually *Him* who was protecting *them* while they were asleep on the sea-shore, on their way to Laṅkā. The protection given by the five weapons in Śrīraṅgam is similar to this (i.e., He is the One who protects them, not vice versa).

[277] Another way of referring to Raṅganātha, the Lord of Śrīraṅgam (*periya* = great, Perumāḷ = 'person of eminence, Viṣṇu' [TL]).

In Public domain. Digitization Muthulakshmi Research Academy

→ Having seen [Him] and uniting with [Him] in a way that [I] am absorbed in unsurpassed joy,

◆*val viṉaiyēṉ eṉṟu-kolō vāḻum nāḷē* – 'When is the day that I, with a forceful karma, will live'

ஒகூஹாஹரத்திலே போய்க் காணவேண்டும் வஷூ இங்கே ஸஹி-ஹிதமாயிருக்கச்செய்தே கூநூஹவிக்கவொண்ணுதே ஹஹாவா-வத்தைப் பண்ணின நான் கூநூஹவித்து வாழப்பெறுவது என்றே? ஹஹவஹநூஹவத்துக்கு விரொயியாயுள்ளவை எல்லாம் வாவமா-யிருக்குமிறே.

lokāntarattilē pōy+ kāṇa vēṇṭum vastu iṅkē sannihitamāy irukka+ ceytē anubhavikka ~oṇṇātē mahāpāpattai+ paṇṇiṉa nāṉ anubhavittu vāḻa+ peṟuvatu eṉṟō? bhagavadanubhavattukku virodhiyāy uḷḷavai ellām pāpamāy irukkumiṟē.

→ When will I - who have committed [such] great sins that [I am] unable to enjoy the Object that requires [one] to go to the next world to see, while It is here close by - get to live?

Everything that is an obstacle to the experience of God is indeed sin.

pācuram 1.9

தூராத மனக்காதற் ரெண்டர் தங்கள்
குழாங்குழுமித் திருப்புகழ்கள் பலவும் பாடி
ஆராத மனக்களிப்போ டழுத கண்ணீர்
மழைசோர நிஹனந்துருகி யேத்தி நாளும்
சீரார்ந்த முழவோசை பரவை காட்டுந்
திருவரங்கத் தரவஹணயிற் பள்ளி கொள்ளும்
போராழி யம்மாஹனக் கண்டு துள்ளிப்
பூதலத்தி லென்றுகொலோ புரளு நாளே.

In Public domain. Digitization Muthulakshmi Research Academy

tūrāta maṉa+ kātal toṇṭar taṅkaḷ
kuḻām kuḻumi+ tiruppukaḻkaḷ palavum pāṭi
~ārāta maṉa+ kaḻippōṭu aḻuta kaṇṇīr*
maḻai cōra niṉaintu uruki ~ētti nāḷum*
cīr ārnta muḻavu ōcai paravai kāṭṭum*
tiruvaraṅkattu aravu* aṇaiyil paḷḷikoḷḷum*
pōr āḻi ~ammāṉai+ kaṇṭu tuḷḷi+
pūtalattil eṉṟu-kolō puraḷum nāḷē.

When is the day [I shall] roll on the ground[278] jumping [for joy] at seeing
the Lord with the belligerent discus, who sleeps on the serpent-bed
in Śrīraṅgam,
where the sound of the drum[279] filled with excellence reminds
[one] of the ocean everyday,
[and] where throngs of servants, with inextinguishable love in
[their] hearts,
crowding [together] and singing many holy praises,
melt thinking [of Him],
- so that a shower of tears, shed with an insatiable delight of
heart, falls -[280]
and extol [Him]?

---

[278] Uttamūr (1999: 15) points out that this is a result of Kulacēkaraṉ wishing to roll on the ground that bears the dust of the devotees' feet. See PTM 2.2.

[279] This percussion instrument, called *miḻāvu* in Malayāḷam, is now held sacred and used in Kerala for the *kuṭṭu* and *kūṭiyāṭṭam* dances performed in the temples. Known under the appellations of *muḻa* and *moṭamuḻa* in the Tamil land, it has been used for a long time, and even finds a mention in the *Cilap.* as being an instrument played 'during the Indra festival, during the threshing of the harvested paddy and (...) as an accompaniment for marching soldiers' (Rajagopalan 2010: 59). In contemporary Kerala it even has the status of a *parivāra devatā* (literally, 'a retinue deity').

[280] Uttamūr (1999: 15) attributes *tūrāta* to *maṉam* and *kātal* to *toṇṭar*, thereby suggesting the meaning 'the devotees with affection, who have an insatiable heart.'

In Public domain. Digitization Muthulakshmi Research Academy

1.9. Commentary

◆*tūrāta maṉa+ kātal toṇṭar taṅkaḷ kuḻām kuḻumi* – 'throngs of servants, with inextinguishable love in [their] hearts, crowding [together]'

'தூராக்குழி தூர்த்து எனை நாளகன்றிருப்பன்' என்று ஸம்ஸாரிகள் ஶப்தாதிவிஷயங்களைப் பலநாள் சுநுபவித்தாலும் ஐந்த்ரியங்களைத் தృப்தியாக்கப் போகாதாப்போலே, ஹரவஹுபவம் ஒருகாலும் ஆராதிருக்கும் ஸ்ரீவைஷ்ணவர்கள் குழாத்தில் என்னையும் கூடக் கலசி

'tūrā+ kuḻi tūrttu eṉai nāḷ akaṉṟu* iruppaṉ' eṉṟu saṃsārikaḷ śabdādiviṣayaṅkaḷai+ pala nāḷ anubhavittālum indriyaṅkaḷai+ tṛpti ~ākka+ pōkātā+ pōlē, bhagavadanubhavam orukālum ārātu* irukkum śrīvaiṣṇavarkaḷ kuḻāttil eṉṉaiyum kūṭa+ kalaci*

→ Saying, 'How many days shall I be parted from [You], filling the unfillable pit? [TVM 5.8.6], [just] like the worldly people who do not manage to satisfy the senses, even after enjoying for much time the sensual pleasures beginning with hearing, having mingled myself with the group of Śrīvaiṣṇavas, who remain unsatiated [when it comes to] the experience of God;

◆*tiru-p-pukaḻkaḷ palavum pāṭi* – 'singing many holy praises'

அவனுடைய கல்யாணகுணங்களுக்கு வாசகமான திருநாமங்கள் பலவற்றையும் பாடி

avaṉuṭaiya kalyāṇaguṇaṅkaḷukku vācakamāṉa tirunāmaṅkaḷ palavaṟṟaiyum pāṭi

→ Having sung the many sacred names that are words [that describe] His auspicious qualities;

◆*ārāta maṉa+ kaḷippōṭu* aḻuta kaṇṇīr maḻai cōra* – 'so that a shower of tears, shed with insatiable delight of heart, falls'

திருநாமங்களைச் சொன்னபடியாலே ஹஸ்ஸுக்கு ஆராமையாலே ஹ்ருஷ்டனாய் அத்தாலே சூநந்தாஶ்ரு ப்ரவஹிக்க

In Public domain. Digitization Muthulakshmi Research Academy

tirunāmaṅkaḷai+ coṉṉapaṭiyālē manassukku ārāmaiyālē hṛṣṭaṉāy attālē ānandāśru pravahikka

→ Having been thrilled with rapture at the heart not being satiated with the uttering of the sacred names; as the tears of happiness flow because of that;

◆*niṉaintu* uruki ~ētti* – 'melt thinking [of Him], (...) and extol [Him]'

இவர்கள் திரளிலே கூடித் திருநாமத்தைச் சொன்னபடியாலே திருநாஊரா விஷயத்தை நினைத்து அத்தாலே உருகி, 'உருகி-வழிந்து புறப்பட்டசொல்' என்னும்படி ஸ்தோசுங்களைப்பண்ணி

ivarkaḷ tiraḷilē kūṭi+ tirunāmattai+ coṉṉapaṭiyālē tirunāmadvārā viṣayattai niṉaittu attālē uruki, 'uruki vaḻintu puṟappaṭṭa col' eṉṉumpaṭi stotraṅkaḷai+ paṇṇi

→ Because [he] joined their throng and uttered the sacred names, [he] thinks of [their] Object [i.e., God] by means of the sacred names, [and he] melts because of that, and sings verses of praise in [such] a way as to say 'Words that set forth, [the heart] having melted and overflown';

◆*nāḷumcīr ārnta ityādi* - 'filled with excellence (...) everyday, etc.'

ஸைஶ்வர்யப்ரகாஶகமான வாத்யவொஷங்கள் ஸஜுத்ரவொ-ஷத்தைக் காட்டா நிற்கிற கோயிலிலே திருவநந்தாழ்வான் மேலே நித்யவாஸம் பண்ணுகிற யுத்தொந்முவமான திருவாழியைக் கையிலேயுடைய ஸவ்வேஶ்வரனை

aiśvaryaprakāśakamāṉa vādhyaghoṣaṅkaḷ samudraghoṣattai+ kāṭṭā-niṟkiṟa kōyililē tiru ~anantāḻvāṉ-mēlē nityavāsam paṇṇukiṟa yuddhonmukhamāṉa tiruvāḻiyai kaiyilē ~uṭaiya sarveśvaraṉai

→ The Lord of all, who has in [His] hand the sacred discus that is intent on war, [and] who permanently resides upon the sacred Anant'*āḻvāṉ* in the Temple, where the musical instruments, which indicate [His] supremacy, continuously remind [one] of the roaring of the ocean;

◆*tuḷḷi* - 'jumping [for joy]'

In Public domain. Digitization Muthulakshmi Research Academy

ஸஹ ஜ்ருʼம்பம் பண்ணி

sasambhramanṛttam paṇṇi

→ Having performed a frenzied dance[281],

◆*pūtalattil enṟu-kolō puraḷum nāḷē* – 'When is the day [I shall] roll on the ground'

ஸிம்ஹாஸநத்திலே இறுமாந்திருக்கும் இருப்பு ஒழிந்து ஹ்ருʼஷ்-ணுய் ஹ்ருʼதியிலே புரளுவது என்றுகொலோ?

siṃhāsanattilē iṟumāntu irukkum iruppu oḻintu hṛṣṭaṇāy bhūmiyilē puraḷuvatu enṟu-kolō?*

→ When will [I] roll on the ground, having become thrilled with joy [with] the state of sitting with arrogance on the throne having ceased?

pācuram 1.10

வன்பெருவா னகமுய்ய வமர ருய்ய
மண்ணுய்ய மண்ணுலகின் மனிச ருய்யத்
துன்பமிகு துயரகல வயர்வொன் றில்லாச்
சுகம்வளர வகமகிழுந் தொண்டர் வாழ
அன்பொடுதென் றிசைநோக்கிப் பள்ளிகொள்ளும்
மணியரங்கன் றிருமுற்றத் தடியார் தங்கள்
இன்பமிகு பெருங்குழுவு கண்டு யானும்
இசைந்துடனே யென்றுகொலோ விருக்கு நாளே.

val peru(m) vāṉakam uyya ~amarar uyya
maṇ+ uyya maṇṇulakil maṉicar uyya
tuṉpa(m) miku tuyar akala ~ayarvu oṉṟu* illā+*
cukam vaḷara ~aka(m) makiḻum toṇṭar vāḻa

---

[281] See fn358.

In Public domain. Digitization Muthulakshmi Research Academy

aṉpoṭu teṉ ticai nōkki+ paḷḷikoḷḷum
aṇi ~araṅkaṉ tiru muṟṟattu aṭiyār taṅkaḷ*
iṉpa(m) miku perum kuḻuvu kaṇṭu yāṉum
icaintu uṭaṉē ~eṉṟu-kolō ~irukkum nāḷē.*

When is the day I too shall fit in[282] and stay with the big groups of servants who swell with joy
seeing [them] in the holy courtyard of Him of decorated Raṅgam,[283] who sleeps facing the southern direction with love
so that the firm,[284] great heavens are redeemed;
so that the immortals are redeemed;
so that the earth is redeemed;
so that the humans of the earth are redeemed;
so that the sorrow of exceeding affliction departs;
so that happiness without any slackening grows;
so that servants who rejoice at heart live?

1.10. Commentary

◆*val peru(m) vāṉakam uyya ~amarar uyya* – 'so that the firm, great heavens are redeemed; so that the immortals are redeemed'

நெசித்திகூப்ரஸயாபத்துக்கு இளையாத ப்ரஹ்மலோகம் முதலாக மேலுண்டான லோகங்கள் உய்ய. அங்குண்டான ப்ரஹ்மாதிகள் உஜ்ஜீவிக்க வாய்த்து ப்ரஹ்மலோகத்தில் கோயிலாழ்வார் எழுந்தருளியிருந்தபடி

---

[282] Uttamūr (1999: 16) suggests *icaintu* means 'desiring' (*iṣṭappaṭṭu*), which is closer to one of the meanings suggested by the TL ('to agree').

[283] Araṅkaṉ means 'He from Raṅgam,' and I have mostly left it untranslated as Raṅga, treating it as a proper noun, except when there is an attribute attached to Raṅgam the place, as is the case here.

[284] Aiyangar (Piḷḷai & Aiyangar 1997: 47) interprets it as 'eternal'.

In Public domain. Digitization Muthulakshmi Research Academy

naimittikapraḷayāpad-t-ukku iḷaiyāta brahmalokam mutalāka mēl uṇṭāṉa lokaṅkaḷ uyya; aṅku uṇṭāṉa brahmādikaḷ ujjīvikka ~āyttu brahmalokattil kōyilāḻvār eḻuntaruḷi ~iruntapaṭi*

→ So that the worlds which are above, beginning with Brahmā's world, which are not exhausted during the adversity of occasional pralaya,[285] are redeemed;

It is so that Brahmā and the like, who are there, attain salvation that the inner sanctuary [of Raṅganātha][286] took abode in Brahmā's world and stayed [there].

◆*maṇ+ uyya maṇṇulakil maṉicar uyya* – 'so that the earth is redeemed; so that the humans of the earth are redeemed'

ஸ்ரீவிபீஷணாழ்வானுக்காக அங்கு நின்றும் இங்கேற எழுந்தருளுகையாலே பூமியும் பூமியிலுண்டான சேதநரும் உஜ்ஜீவிக்க

śrīvibhīṣaṇāḻvāṉukkāka aṅkuniṉṟum iṅku ēṟa eḻuntaruḷukaiyālē bhūmiyum bhūmiyil uṇṭāṉa cetanarum ujjīvikka*

→ So that the earth and the sentient beings[287] created on the earth are redeemed by [His] gracing to come from there [and] live here, for the sake of Śrī Vibhīṣaṇ'*āḻvāṉ*;

◆*tuṉpa(m) miku tuyar akala* – 'so that the sorrow of exceeding affliction departs'

நித்யதுஃக்கத்தை விளைவிப்பதான பாபங்கள் அகல

nityaduḥkhattai viḷaivippatāṉa pāpaṅkaḷ akala

---

[285] Pralayas are of many types: the *naimittika* ('occasional') does not destroy Brahmā's world; the *prākṛtika* ('material') occurs at the end of his lifetime; the *ātyantika* ('final'), coincides with the individual soul achieving liberation; and the *nitya* ('constant') refers to the end of the body (i.e. death).

[286] The TL defines the *kōyilāḻvār* as a 'box-shrine for private worship' or as 'inner sanctuary or sanctum sanctorum of a temple,' pointing out that both meanings appear in the Vaiṣṇava context.

[287] *Viśiṣṭādvaita* mentions three realities (*tattva-traya*): *cit* ('consciousness', from which the word *cetana* or 'sentient being' is derived), *acit* ('insentient', from which *acetana* or 'insentient matter' derives) and *īśvara* ('God').

In Public domain. Digitization Muthulakshmi Research Academy

→ So that the sins that produce perpetual sorrow vanish;

•*ayarvu* oṉṟu* illā+ cukam vaḷara* – 'so that happiness without any slackening grows'

ஊனவ(ம்) மிஶ்ரியாத நிதயமான ஸுவம் வளர

duḥkha(m) miśriyāta nityamāṉa sukham vaḷara

→ So that permanent happiness unmixed with sorrow grows;

•*aka(m) makiḻum toṇṭar vāḻa* – 'so that servants who rejoice at heart live'

ஹவஉநுஹவத்தாலே நிரதிஶயாநந்யுக்தரான ஶ்ரீவைஷ்ணவர்கள் வாழ

bhagavadanubhavattālē niratiśayānandayuktarāṉa śrīvaiṣṇavarkaḷ vāḻa

→ So that the Śrīvaiṣṇavas, who are absorbed in unsurpassed joy derived from the experience of God, live;

•*aṉpoṭu teṉ ticai nōkki+ paḷḷikoḷḷum aṇi ~araṅkaṉ tiru muṟṟattu* – 'Him of the decorated Raṅgam, who sleeps facing the southern direction with love'

ஶ்ரீவிபீஷணாழ்வானுக்கு ராஜ்யத்தைக் கொடுத்து அத்திக்கைப் பார்த்துக் கண் வளர்ந்தருளுகிற பெரியபெருமாளின் உள்ளில் திருமுற்றத்திலே

śrīvibhīṣaṇāḻvāṉukku rājyattai+ koṭuttu a+ dikkai+ pārttu+ kaṇvaḷarntu aruḷukiṟa periyaperumāḷiṉ uḷḷil tirumuṟṟattilē*

→ In the holy courtyard inside [the Temple] of Periya Perumāḷ who, having given the kingdom to Śrī Vibhīṣaṇ'āḻvāṉ, graces to sleep facing that direction[288];

•*aṇi ~araṅkaṉ* - 'Him of the decorated Raṅgam'

---

[288] i.e. facing Laṅkā, Vibhīṣaṇa's kingdom. The story behind this according to *Kōyil Oḻuku*, the *sthala-purāṇa* of Śrīraṅgam, is that after His crowning in Ayodhyā, Rāma gives 'Raṅganātha,' whom His ancestors had worshipped, to Vibhīṣaṇa. Due to some unforeseen reason, on his way back to Laṅkā, Vibhīṣaṇa had to leave Raṅganātha in Śrīraṅgam, being satisfied with His promise that He will lie facing and thereby protecting Laṅkā.

In Public domain. Digitization Muthulakshmi Research Academy

அழகிய அரங்கத்தைத் தனக்கு வாஸஸ்தாநமாகவுடையவன்

aḻakiya araṅkattai+ taṉakku vāsasthānamāka ~uṭaiyavaṉ

→ He who has the beautiful Raṅgam as His place of residence;

◆*aṭiyār taṅkaḷ iṉpa(m) miku perum kuḻuvu kaṇṭu* – '...the big groups of servants who swell with joy, having seen [them]'

நிரதிசயாநந்யுக்தராய் இருக்கிற ஸ்ரீவைஷ்ணவர்கள் திரளைக் கண்டு

niratiśayānandayuktarāy irukkiṟa śrīvaiṣṇavarkaḷ tiraḷai+ kaṇṭu

→ Having seen the throngs of Śrīvaiṣṇavas, who are absorbed in unsurpassed joy;

◆*yāṉum icaintu* – 'I too shall fit in'

'கூஷிக்ஷகக்ஷத்ரியன்' என்று என்னை நினையாதே அவர்களிலே ஒருவனாக இசைந்து

'abhiṣiktakṣatriyaṉ' eṉṟu eṉṉai niṉaiyātē avarkaḷilē oruvaṉāka icaintu

→ Having fitted in as one among them, without thinking of myself as a crowned kshatriya,

◆*uṭaṉē ~eṉṟu-kolō ~irukkum nāḷē* - 'When is the day [I too shall] stay with...'

என்னைச் சிலர் ஸேவிக்க நான் நியாஸகனாய் இருக்கும் இருப்பை ஒழிந்து ஸ்ரீவைஷ்ணவர்கள் திரளிலே ஸேவித்திருப்பது என்றே?

eṉṉai+ cilar sevikka nāṉ niyāmakaṉāy irukkum iruppai oḻintu śrī-vaiṣṇavarkaḷ tiraḷilē sevittu iruppatu eṉṟō?*

→ When will I remain worshipping [Him] in the throng of Śrīvaiṣṇavas, having put an end[289] to the state of being a ruler so that some [people] worship me?

---

[289] While clearly transitive here, the verb *oḻi* is supposed to be intransitive according to the TL.

In Public domain. Digitization Muthulakshmi Research Academy

pācuram 1.11

திடர்விளங்கு கரைப்பொன்னி நடுவு பாட்டுத்
திருவரங்கத் தரவணையிற் பள்ளி கொள்ளும்
கடல்விளங்கு கருமேனி யம்மான் றன்னைக்
கண்ணுரைக் கண்டுகக்குங் காதல் தன்னுள்
குடைவிளங்கு விறற்றுளைக் கொற்ற வொள்வாள்
கூடலர்கோன் கொடைக்குலசே கரன்சொற் செய்த
நடைவிளங்கு தமிழ்மாலை பத்தும் வல்லார்
நலந்திகழ்நா ரணனடிக்கீழ் நண்ணு வாரே.

tiṯar viḷaṅku karai+ poṉṉi naṭuvupāṭṭu+
tiruvaraṅkattu aravu* aṇaiyil paḷḷikoḷḷum*
kaṭal viḷaṅku karu(m) mēṉi ~ammāṉ taṉṉai+
kaṇ+ āra+ kaṇṭu ukakkum kātal taṉṉāl*
kuṭai viḷaṅku viṟal tāṉai koṟṟa(m) ~oḷ vāḷ
kūṭalar kōṉ koṭai+ kulacēkaraṉ col ceyta
naṭai viḷaṅku tamiḻ mālai pattum vallār
nalam tikaḻ nāraṇaṉ aṭi+ kīḻ naṇṇuvārē.

Those who master
all ten [songs] in the Tamil garland brilliant in rhythm,[290]
worded by the munificent Kulacēkaraṉ, king of the people of Kūṭal[291]

---

[290] The TL does not cite 'rhythm' as one of the meanings of *naṭai*, but since it mainly means 'gait, walk,' and since this occurs as praise for poetry, I have opted for the meaning 'rhythm.' Velukkudi (2008: 1.11) gives the following words as synonyms for *naṭai*: *ōcai* ('rhythm of a verse'), *pāṭṭai* ('style, as of music' TL) and *caili* ('style').

[291] It can also be read as 'the one who rules over the foes' in which case *kūṭalar* is similar to *kūṭār* ('foes' TL). But it has traditionally been taken to mean the 'king of Kūṭal,' the latter being a name often attributed to Madurai.

In Public domain. Digitization Muthulakshmi Research Academy

—who shines with a [royal] parasol,[292] a victorious army and a sword glowing with victory—
out of the desire to rejoice, having seen to the satisfaction of [his] eyes
the Lord with a dark-hued body that shines [like] the ocean,
who sleeps on the serpent-bed in Śrīraṅgam,
in the middle of the Poṉṉi with banks that shines with islets,
shall reach below the feet of Nārāyaṇa[293] shining with goodness.

1.11. Commentary

◆*tiṭar viḷaṅku karai+ poṉṉi naṭuvupāṭṭu* – 'in the middle of the Poṉṉi with banks that shines with islets'

விளங்காநின்ற திருக்குறையை உடைத்தாய்க் கரையையுமுடைத்தான காவொரி சூழ்ந்த

viḷaṅkā-niṉṟa tiru+ kuṟaiyai uṭaittāy+ karaiyaiyum uṭaittāṉa kāveri cūḻnta

→ [Śrīraṅgam] which the Kāveri, which has small sacred isles that are shining as well as banks, surrounds;

◆*tiruvaraṅkattu* aravu* aṇaiyil paḷḷikoḷḷum kaṭal viḷaṅku karu(m) mēṉi ~ammāṉ taṉṉai* - 'the Lord with a dark-hued body that shines [like] the sea, who sleeps on the serpent-bed in Śrīraṅgam'

கோயிலிலே திருவநந்தாழ்வான் மேலே கண்வளர்ந்தருளுகிற கடல் போலே ஸ்ரமஹரமான திருமேனி நிறத்தையுடைய ஸர்வேச்வரனை

kōyililē tiru ~anantāḻvāṉ-mēlē kaṇvaḷarntu aruḷukiṟa kaṭal pōlē śramaharamāṇa tirumēṉi niṟattai ~uṭaiya sarveśvaraṉai*

→ The Lord of all, whose hue of the sacred body that is fatigue-destroying is like [that of] the ocean, who graces to sleep on the sacred Anant'āḻvāṉ in the Temple;

---

[292] *kuṭai viḷaṅku* can also be applied to the army: Uttamūr (1999: 17) explains that an army in those days moved carrying a parasol.

[293] Kulacēkaraṉ, like some other Āḻvārs, like Periyāḻvār and Tirumaṅkai, for example, uses both Nārāyaṇaṉ and Nāraṇaṉ without semantic distinction, possibly for metrical reasons.

In Public domain. Digitization Muthulakshmi Research Academy

◆*kaṇ āra+ kaṇṭu* ukakkum kātal taṉṉāl* – 'out of the desire to see and rejoice'

கண்ணாலே கண்டனுஹவிக்க வேணுமென்னும் ஆசைப்பாட்டோடே

kaṇṇālē kaṇṭu aṉubhavikka vēṇum eṉṉum ācaippāṭṭōṭē*

→ With the eager desire to see [Him] with the eyes [and] enjoy;

◆*kuṭai viḷaṅku viṟal tāṉai koṟṟa(m) ~oḷ vāḷ kūṭalar kōṉ* - 'The king of the people of Kūṭal—who shines with a [royal] parasol, a victorious army and a sword glowing with victory'

விளங்குகிற வெண்கொற்றக் குடையையும் வெற்றியையுடைய ஸெநெயையும், ஸெஶ்வர்யப்ரகாஶகமான வாளையுமுடையவராய் மதுரைக்கு நிவ்ராஹகருமான

viḷaṅkukiṟa veṇkoṟṟakkuṭaiyaiyum veṟṟiyai ~uṭaiya senaiyaiyum, aiśvaryaprakāśakamāṉa vāḷaiyum uṭaiyavarāy maturaikku nirvāhakarumāṉa

→ [He] who is the protector of Maturai, who has a white [royal] parasol of victory that shines, an army endowed with victory and a sword that indicates [his] sovereignty;

◆*koṭai+ kulacēkaraṉ col ceyta* – 'worded by the munificent Kulacēkaraṉ'

கொடைமாறாதே கொடுக்கும் பெருமாள் அருளிச்செய்த

koṭai māṟātē koṭukkum perumāḷ aruḷicceyta

→ Graced by Perumāḷ [Kulacēkaraṉ] who gives with a munificence that does not change;

◆*naṭai viḷaṅku tamiḻ mālai pattum vallār* – 'those who master all ten [songs] in the Tamil garland brilliant in rhythm'

உள்ளில் சுயூத்தில் இழிய வேண்டாதே, பஉங்கள் சேர்ந்த சேர்த்திகள் பார்க்கவும் வேண்டாதே, இதுதானே சூகஷ்டகமாயிருக்கிற தமிழ்தொடை பத்தும் வல்லார்

uḷḷil arthattil iḻiya vēṇṭātē, padaṅkaḷ cērnta cērttikaḷ pārkkavum vēṇṭātē, itu tāṉē ākarṣakamāy irukkiṟa tamiḻ toṭai pattum vallār

In Public domain. Digitization Muthulakshmi Research Academy

→ Those who master all ten [songs] in the Tamil garland, which is attractive by itself, without [creating] the need to descend into [its] inner meanings [or the need] to see the combinations of the words that were joined [together].

◆*nalam tikaḻ nāraṇaṉ aṭi+ kīḻ naṇṇuvārē* - 'They shall reach below the feet of Nārāyaṇa shining with goodness'

ஸீலாதிகுணபூர்ணராய், ஸர்வஸ்வாமியாய், வத்ஸலராயிருக்கும் பெரியபெருமாள் திருவடிகளின் கீழே அநுபவிக்க ஆசைப்பட்டாப்-போலே கிட்டப்பெறுவர்கள்.

śīlādiguṇapūrṇarāy, sarvasvāmiyāy, vatsalarāy irukkum periyaperumāḷ tiruvaṭikaḷiṉ-kīḻē anubhavikka ācaippaṭṭā+ pōlē kiṭṭa+ peṟuvarkaḷ.

→ As desired, they will get to enjoy [being] below the feet of Periya Perumāḷ, who is complete with qualities beginning with a good nature, who is the Lord of all [and] One who has parental love.

In Public domain. Digitization Muthulakshmi Research Academy

Decade 2 - *tēṭṭu* arum tiṟal*

சுவதாரிகை - ஹமவதிஷயத்திலே கை வைத்தார்க்கு ஸம்ஹவிப்பன சில ஸ்வபாவங்களுண்டு; ஆநுகூல்யஸங்கல்பாதிகள். 'ஆநுகூல்யஸ்ய ஸங்கல்பः ப்ராதிகூல்யஸ்ய வர்ஜநம்' ஆநுகூல்யமாவது - பாகவதவிஷயத்திலும், ஹமவதிஷயத்திலும் பண்ணும் ஆநுகூல்யம். ஹமவதிஷயம் பூர்ணமாகையாலே இவனுக்கு ஆநுகூல்யம் பண்ணுகைக்கு துறையில்லையிறே. இப்படித் துறையில்லையென்று இவன் கைவாங்காமைக்கிறே இவன் உகந்த த்ரவ்யமே தனக்குத் திருமேனியாகவும், இவன் திருமஞ்சனம் பண்ணினபோது திருமஞ்சனம் பண்ணியும், அமுது செய்ய பண்ணினபோது அமுது செய்தும், அல்லாதபோது பட்டினியுமாம்படியிறே அவர்களுக்குத் தன்னை அமைத்து வைப்பது; இப்படியாய்த்ததில்லையாகில் பரிபூர்ணவிஷயத்தில் இவனுக்குக் கிஞ்சித்காரிக்கைக்குத் துறையில்லையிறே. 'ஜ்ஞாநீ த்வாத்மைவ மே மதம்' என்றும், 'ம்ம ப்ராணா ஹி பாண்டவாः' என்றும், 'பத்தராவி' என்றும் இருக்குமவனுகையாலே, தத்விஷயத்திலே பண்ணும் ஆநுகூல்யமும் ஹமவதிஷயத்திலே பண்ணிற்றுமிறே. ஆகையாலே, இவரும் தமக்கு இவை இரண்டும் பிறந்ததென்கிறார். ஹமவதிஷயத்திலே பிறந்த ஆநுகூல்யம் சொன்னார் கீழில் திருமொழியில்; தத்விஷயத்தில் ஆநுகூல்யம் பிறந்தபடி சொல்லுகிறார் இத்திருமொழியில்.

avatārikai - bhagavadviṣayattilē kaivaittārkku saṃbhavippaṉa cila svabhāvaṅkaḷ uṇṭu; ānukūlyasaṅkalpādikaḷ. 'ānukūlyasya saṅkalpaḥ prātikūlyasya varjanam' ānukūlyam āvatu - bhāgavataviṣayattilum, bhagavadviṣayattilum paṇṇum ānukūlyam. bhagavadviṣayam pūrṇam-ākaiyālē ivaṉukku ānukūlyam paṇṇukaikku tuṟai ~illaiyiṟē. ippaṭi+ tuṟai ~illai ~eṉṟu ivaṉ kaivāṅkāmaikkiṟē ivaṉ ukanta dravyamē taṉakku+ tirumēṉiyākavum, ivaṉ tirumañcaṉam paṇṇiṉapōtu tirumañcaṉam paṇṇiyum, amutu ceyya paṇṇiṉapōtu amutu ceytum, allātapōtu paṭṭiṉiyum āmpaṭiyiṟē avarkaḷukku+ taṉṉai amaittu vaippatu; ippaṭi ~āyttatu illai~ākil paripūrṇaviṣayattil ivaṉukku+ kiñcitkarikkaikku+ tuṟai ~illaiyiṟē. 'jñānī tvātmaiva me matam' eṉṟum, 'mama prāṇā hi pāṇḍavāḥ' eṉṟum, 'pattar āvi' eṉṟum irukkumavaṉ-*

In Public domain. Digitization Muthulakshmi Research Academy

ākaiyālē, tadīyaviṣayattilē paṇṇum ānukūlyamum bhagavadviṣayattilē paṇṇiṟṟāmiṟē. ākaiyālē, ivarum tamakku ivai ~iraṇṭum piṟantatu eṉkiṟār. bhaga-vadviṣayattilē piṟanta ānukūlyam coṉṉār kīḻil tirumoḻiyil; tadīya-viṣayattil ānukūlyam piṟanta paṭi collukiṟār i+ tirumoḻiyil.*

→ Introductory note - There are a few inherent characteristics that are produced in those who have entered the domain of God: the resolve to remain agreeable [to Him], etc. 'The resolution [to do] what is agreeable [to God], [and] the abandonment of what is disagreeable [to God]' [*Āhirbudhnya-samhitā* 37.28].[294] What is agreeable is - being agreeable towards the devotees and towards God. Since God[295] is perfect, there is indeed no means for him [i.e. the devotee] to behave agreeably [to Him]. It is indeed so that he does not give up [the effort] saying that there is no means [for it], that [He] has set Himself up for them in [this] manner: by having as His sacred body the material that is pleasing to him, by having a sacred bath when he performed the sacred bath, by eating when he fed Him [and] by fasting when he did not. If it were not thus, there would be no means for him for doing any service to the perfect One. Since He is One to maintain that, 'But the one endowed with knowledge is just like Myself in my opinion' [*Bhagavad-gītā* 7.18/ *Mahābhārata, Bhīṣma-parvan* (6.)29.18], 'The Pāṇḍavas are my

---

[294] Aiyangar (Piḷḷai & Aiyangar 1997: 52-23fn) explains that *śaraṇāgati* ('surrender') is composed of six parts, as listed by this sloka from the *Āhirbudhnya-samhitā* 37.28:
ṣoḍhā hi vedaviduṣo vadanty enaṃ mahāmune |
ānukūlyasya saṅkalpaḥ prātikūlyasya varjanam ||
rakṣiṣyatīti viśvāso goptṛtvavaraṇaṃ tathā |
ātmanikṣepakārpaṇye ṣaḍvidhā śaraṇāgatiḥ ||
O great ascetic! Men learned in the Vedas say that this is sixfold:
The resolution to do what is agreeable [to God], the abandonment of what is disagreeable [to God],
the faith that He will protect, choosing [His] protection,
entrusting [Him] with the self, and destitution. Surrender is [thus] of six types.

[295] The word *viṣaya(m)* is used many times in the original text. However, Aiyangar, the modern editor of this commentary, often removes it without seemingly changing the meaning of the sentences. See the forthcoming article by Erin McCann on the use of the word *viṣaya* by the Śrīvaiṣṇava acharyas.

In Public domain. Digitization Muthulakshmi Research Academy

life breath' [*Mahābhārata, Udyoga-parvan* (5.)89.31.409] and 'the devotees' life breath' [PeTM 10.1.8], behaving favourably towards His people is indeed like behaving favourably towards God Himself. Therefore, he too [Kulacēkaraṉ] says that both of these were produced in him. He spoke of the favour produced towards God in the earlier *tirumoḻi*;[296] he speaks of the manner in which favour towards His people[297] was produced in this *tirumoḻi*.

pācuram 2.1

தேட்டருந்திறற் றேனினத்தென்
னரங்கனத்திரு மாதுவாழ்
வாட்டமில்வன மாலைமார்வனை
வாழ்த்திமால்கொட்சிந் தையரா
ஆட்டமேவி யலந்தழைத்தயர்
வெய்துமெய்யடி யார்கள்தம்
ஈட்டங்கண்டிடக் கூடுமேலது
காணுங்கண்பய னுவதே.

tēṭṭu arum tiṟal tēṉiṉai teṉ+*
araṅkaṉai tiru-mātu vāḻ
vāṭṭam il vaṉamālai mārvaṉai
vāḻtti māl koḷ cintaiyar āy
āṭṭam mēvi~ alantu aḻaittu* ayarvu**
eytum mey+ aṭiyārkaḷ tam
īṭṭam kaṇṭu iṭa+ kūṭumēl atu*
kāṇum kaṇ payaṉ āvatē.

---

[296] Literally, 'sacred word.' Piḷḷai probably uses this term to mean 'decade,' which is not a meaning attested by the TL or by the VG (which does not even have an entry for it). I am keeping the Tamil word untranslated in this translation.

[297] Devotion towards God's people, i.e. His devotees, is often perceived by Piḷḷai and other acharyas as being greater than devotion for God Himself.

In Public domain. Digitization Muthulakshmi Research Academy

If [one] gets to see the throng of true servants who praise
the hard-to-seek,[298] vigour[-giving] Honey,
Him from Raṅgam in the South,[299]
Him with a chest [bedecked with] unwithering sylvan garlands[300]
where Śrī[301] lives,
who, with [their] minds suffering from confusion,[302]
join the dance, get distressed, call [Him],
[and] attain forgetfulness,[303]
that is the purpose of eyes that [can] see.

---

[298] 'Hard-to-find' sounds more natural and logical in English, but *tēṭṭu* and its root *tēṭu* mean 'seek,' and not 'find.' Uttamūr (1999: 19) prefers 'hard to analyze' instead (*ārāyvataṟku ariyatāṉa*), and attributes it to *tiṟal* rather than *tēṉ*, which is a metaphor for God here.

[299] It is possible that the the Āḻvār calls the place *teṉ+ araṅkam* (more literally, 'southern' Raṅgam) either because it is located in Southern India, or because another Raṅgam existed in those days and it was situated in the northern region, which led this particular Raṅgam to be referred to as the Southern one. It may be recalled here that there now exist five 'Raṅgam' temples (*pañca-raṅgam*), namely Śrīraṅgam (also known as Madhya/Kastūri Raṅgam), Appala Raṅgam (in Kōvilaṭi near Trichy), Ādi Raṅgam (in Śrīraṅgapaṭṇa in Karnataka), Caturthara Raṅgam/ Sāraṅgam (in Kumbakonam) and Antima/Parimala Raṅgam (in Tiru Intaḷūr near Māyavaram) (Prabhu 2010). As the name suggests, the 'northern' Raṅgam could have been the one in Karnataka, if it existed in those days. But then, Śrīraṅgam is apparently known now as 'Madhya' (or middle) Raṅgam, and not southern Raṅgam as the Āḻvār says. A simple reason for using expressions such as *teṉ+ araṅkam* could be to show that Śrīraṅgam is located in the southern part of the Tamil land, much like Laṅkā, which is referred to as *teṉ+ ilaṅkai*, or Veṅkaṭa in the north. Thus, a reasonable way of translating *teṉ+ araṅkam* is 'Raṅgam in the South.'

[300] *vaṉa-mālai*, translated more literally as 'sylvan garland' here, is defined as 'a composite garland of flowers and tender leaves of various colours' and as a 'garland of basil' (TL). Uttamūr points out (1999: 20) that there are those who define *vaṉa-mālai* as a) 'beautiful garland,' deriving *vaṉa* from the Sanskrit *vanas* ('loveliness' Apte), or as b) a type of garland. Refuting both these possibilities, he suggests that, following *Kenopaniṣad*'s equating *vana* with *vananīya* ('desirable' [MW]), it could mean 'desirable garland'.

[301] Literally, *tiru mātu* means either 'the auspicious woman' or 'the woman Śrī.' However, given the context (namely, that Śrī, Viṣṇu's consort, is thought to reside on His chest), what Kulacēkaraṉ probably means is simply 'Śrī.'

[302] *māl koḷ cintaiyar* can also mean 'those with minds that receive/esteem Māl (=Nārāyaṇa),' or even 'the minds that Māl has taken possession of.'

[303] i.e. they forget themselves in the process.

In Public domain. Digitization Muthulakshmi Research Academy

2.1. Commentary

அவதாரிகை - (தேட்டருமித்யாதி) முடிய ஸ்ரீமத்பகவத்விஷயம் உத்தேச்யமாகிறது ஸ்ரீமத்குணங்களிலே அவகாஹித்தாரென்னுமதிறே. 'இன்னன் அர்த்தமுடையன், க்ஷேத்ரமுடையன்' என்று ஆஸ்ரயிப்பாரைப் போலே, ஸ்ரீமத்ப்ரத்யாஸத்தியுடையாரென்றிறே இவர்களை பற்றுகிறது. ஸ்ரீமத்விஷயத்திலே ஸ்தோத்ரம் பண்ண இழிந்தவர் ஆசார்ய விஷயத்தை ஸ்தோத்ரம் பண்ணப்புக்கு அவர்க்கு நிரமகமாகச் சொல்லிற்று ஸ்ரீமத்விஷயத்தில் ஜ்ஞாநபக்திகளாயிறே; 'ஜ்ஞாநவைராக்யராஸ்யை.'

avatārikai - (tēṭṭarum ityādi) muṭiya bhāgavataviṣayam uddeśyam ākiṟatu bhagavadguṇaṅkaḷilē avagāhittār eṉṉumatiṟē. 'iṉṉāṉ arthamuṭaiyaṉ, kṣetramuṭaiyaṉ' eṉṟu āśrayippārai+ pōlē, bhagavadpratyāsatti ~uṭaiyār eṉṟiṟē ivarkaḷai paṟṟukiṟatu. bhagavadviṣayattilē stotram paṇṇa iḻintavar ācārya-viṣayattai stotram paṇṇa+ pukku avarkku niṟamāka+ colliṟṟu bhagavad-viṣayattil jñānabhaktikaḷaiyiṟē; 'jñānavairāgyarāśaye.'

→ Introductory notes: 'Hard-to-seek, etc.': the devotees completely become [our] aim because they get immersed in the qualities of God. Like those who resort to [a man] saying, 'So and so has got wealth, he has got land,' [it is] indeed saying, 'They have close contact with God,' that [one] clings to the devotees. Having begun to sing verses of praise on God [and] having started to sing verses of praise on the acharyas, it is indeed [their] knowledge and devotion for God [that he] gave as their [defining] quality. 'The essence of knowledge and indifference to [all] things wordly' [*Stotra-ratna* 1].

◆*tēṭṭu* arum* – 'hard-to-seek'

தாமே வந்து ஸுலபராம் இத்தனையல்லது ஸ்வயத்நத்தால் காண-வொண்ணுதென்கை

tāmē vantu sulabhar ām ittaṉai ~allatu svayatnattāl kāṇa ~oṇṇātu eṉkai*

In Public domain. Digitization Muthulakshmi Research Academy

→ It means that He is easily [accessible], solely coming of [His] own [accord], otherwise, it is not possible to see [Him] by self-effort.[304]

◆*tiṟal tēṉiṉai* – 'the vigour[-giving] Honey'

'ய ஆத்மா பலமா' என்னுமாபோலே தன்னையுங் கொடுத்துத் தன்னை அநுபவிக்கைக்கீடான பலத்தையும் கொடுக்கும் தேன்

'ya ātmadā baladā' eṉṉumā pōlē taṉṉaiyum koṭuttu+ taṉṉai anubhavikkaikku īṭāṉa balattaiyum koṭukkum tēṉ*

→ As [we] say, 'He who gives himself and the vigour' [*Ṛg* 10.121.2], honey, which, having given itself [for consumption], gives also the strength that is the means to enjoy it;

◆*tēṉiṉai teṉ+ araṅkaṉai ityādi* – 'the (...) Honey, Him from southern Raṅgam,' etc.

ஸ்ப்ருஹணீயமான திருவரங்கத்திலே நித்யவாஸம் பண்ணுமவனுய். திருமேனியின் ஸ்பர்சத்தாலே ஒருகாலைக்கொருகால் செவ்வி பெறுமாய்த்து இட்ட திருமாலை

spṛhaṇīyamāṉa tiruvaraṅkattilē nityavāsam paṇṇumavaṉāy. tirumēṉiyiṉ sparśattālē oru kālaikku orukāl cevvi peṟum-āyttu iṭṭa tiru mālai*

→ Being One who dwells permanently in the enviable[305] Śrīraṅgam;

The sacred garland that was placed [on Him] came to acquire freshness hour after hour because of [constant] contact with [His] sacred body.

◆*vāḻtti* – 'praise'

'வடிவாய் நின் வலமார்பினில் வாழ்கின்ற மங்கையும் பல்லாண்டு' என்கிறபடியே அவளும் இவனும் சேர்ந்த சேர்த்திக்கு ஜயாபாஸநம் பண்ணி

'vaṭivu āy niṉ vala(m) mārpiṉil vāḻkiṉṟa maṅkaiyum pallāṇṭu' eṉkiṟapaṭiyē avaḷum ivaṉum cērnta cērttikku maṅgaḷāśāsanam paṇṇi*

---

[304] Uttamūr (1999: 20), a traditional scholar belonging to the *vaṭakalai* (i.e. the Northern) school disagrees with this argument. For more on this, see Uttamūr 1999: 20.

[305] *spṛhaṇīya* can also be translated as 'desirable' or 'attractive.'

In Public domain. Digitization Muthulakshmi Research Academy

→ As it is said in 'Long live the Lady who lives on Your right chest in a lustrous way' [*Tirupallāṇṭu* 2], having done *maṅgaḷāśāsanam*[306] to the union [*cērtti*[307]] of Her and Him who came together;

◆*māl koḷ cintaiyar āy* – 'with [their] minds suffering from confusion'

பித்தேறின உஹவ்ளையுடையராய்

pittēṟiṉa manassai ~uṭaiyarāy

→ Having hearts that have become mad[308];

◆*āṭṭam mēvi* – 'joined the dance'

ஆடவேணுமென்னும் காயூஹ்யாவன்றியிலே வ்ரேமம் ஒட்டா-மையாலே ஆட்டமேவி

āṭavēṇum eṉṉum kāryabuddhyā ~aṉṟiyilē premam oṭṭāmaiyālē āṭṭa(m) mēvi

→ Having given [themselves] to dancing, not because of the cognition of an obligation to dance, but because of their inability to stay still [on account of] love;

◆*alantu* aḻaittu* – 'get distressed, called [Him]'

அலமந்து காயூப்பாடறக் கூப்பிட்டு

alamantu kāryappāṭu aṟa+ kūppiṭṭu*

→ Having been distressed [and] called out for no purpose;

◆*ayarvu* eytum mey+ aṭiyārkaḷ tam* – 'of true servants who (...) attain forgetfulness'

---

[306] The VG defines this expression as *kaṭavuḷai vāḻttutal, periyōrkaḷatu vaḻipāṭu* ('blessing/praising God, the worship of the great people'), while the TL clarifies it as being the 'invocation of blessings by great persons.' D. Ramaswamy Ayyangar (1966: 29) points out that *maṅgaḷāśāsanam* means 'wishing for, desiring, and praying for, Mangalam or auspiciousness (welfare).'

[307] The current meaning of the word in the Śrīvaiṣṇava context corresponds to the sixth definition given by the TL: 'Occasion when the god and goddess of a temple are seated together.' The example given in the TL is from the much later *Kōyil Oḻuku*, and it could be the first occurrence of the word with such a specific meaning. So it would be anachronistic to apply it to Piḷḷai's sentence, however attractive the idea might be.

[308] Literally, 'Having become ones with hearts that have become mad.'

In Public domain. Digitization Muthulakshmi Research Academy

க்ரமப்ராப்தி பொருமையாலே அறிவு குடிபோய், பரவசரான அநந்யப்ரயோஜநருடைய

kramaprāpti poṟāmaiyālē aṟivu kuṭipōy, paravaśarāṉa ananyaprayojana-ruṭaiya

→ Of those having no other goal, who have lost control over themselves, [their] wits having abandoned [them] because of [their] not [being able to] bear gaining [Him] in [due] course;

◆*īṭṭam* – 'throng'

இப்படி இருப்பார் உமக்கு எத்தனை பேர் வேணுமென்ன; அடியார்-கள் குழாங்களைக் காணபெறில்

ippaṭi iruppār umakku ettaṉai pēr vēṇum eṉṉa; aṭiyārkaḷ kuḻāṅkaḷai+ kāṇa peṟil

→ If [one] asks, 'How many people who are thus do you want?'

If [we] get to see the throngs of servants;

◆*kūṭumēl atu kāṇum kaṇ payaṉ āvatē* – 'If [one] gets to see [the throng] (...) that is the purpose of eyes that [can] see'

இது கூடிற்றுகில் பரயொஜநம் கண்ணுக்கு இதல்லதில்லை. த்ருஷ்டபரயொஜநமிது.

itu kūṭiṟṟu ākil prayojanam kaṇṇukku itu* allatu* illai. dṛṣṭaprayojanam itu.*

→ If this comes to pass, there is no other use for eyes than this. This is the use which can be perceived [in this material world itself].

pācuram 2.2

தோடுலாமலர் மங்கைதோளிணை
தோய்ந்ததுஞ்சுடர் வாளியால்
நீடுமாமரஞ் செற்றதும்நிரை
மேய்த்ததுமிவை யேநினைந்

In Public domain. Digitization Muthulakshmi Research Academy

தாடிப்பாடி யரங்கவோவென்ற
ழைக்குந்தொண்ட ரடிப்பொடி
ஆடநாம்பெறிற் கங்கைநீர்குடைந்
தாடும்வேட்கையென் னுவதே.

tōṭu ulām malar maṅkai tōḷ iṇai*
tōyntatum cuṭar vāḻiyāl
nīṭu mā maram cerratum nirai
mēyttatum ivaiyē niṉaintu
*āṭi+ pāṭi ~araṅka ~ō ~enru**
aḻaikkum toṇṭar aṭi+ poṭi
*~āṭa nām peril kaṅkai nīr kuṭaintu**
āṭum vēṭkai ~eṉ+ āvatē.

Wherefore the desire[309] to bathe diving in the water of the Ganges
if we get to bathe in the dust of the feet of devotees who call [out] saying, 'O Raṅga!',
singing and dancing, thinking only of these:
[His] embracing the pair of shoulders[310] of the Woman of the lotus who is like a flower,[311]
[His] destroying the big trees that grew tall with a glowing arrow[312]
[and His] grazing herds of cows?

---

[309] More literally, this would mean 'what will become of the desire to bathe...'

[310] Already in Caṅkam literature, the embracing of someone's shoulders, which are a *pars pro toto* for the whole body (Wilden 2006: 338), is a metaphor for lovemaking. And *tōy* can also simply mean 'to copulate.'

[311] A reference to Lakṣmī, whose seat is said to be a lotus. Both Annangaracharya (1966: 12) and Uttamūr (1999: 21) take *tōṭu ulām malar maṅkai* as meaning 'the Woman (who appeared/who was born) on a lotus which abounds in petals' (*tōṭu* = petal; *ulām* [< *ulāvu*] = to spread over).

[312] This is a reference to Rāma piercing through seven trees with one arrow to prove His prowess to Sugrīva.

In Public domain. Digitization Muthulakshmi Research Academy

2.2. Commentary

◆*tōṭu* ulām malar maṅkai tōḷ iṇai tōyntatum* – '[His] embracing the pair of shoulders of the Woman of the lotus who is like a flower, and'

இதழ் மிக்கிருந்த தாமரைப்பூவை வாஸஸ்ஸாநமாகவுடைய பெரியபிராட்டியார் திருத்தோள்கள் இரண்டையும் தோய்ந்ததும்; தனியன் பெருவெள்ளத்திலே இழிந்து சுநுபவிக்கத் தேடினாப்போலே தோய்ந்ததும்

ital̲ mikku irunta tāmarai+ pūvai vāsasthānamāka ~uṭaiya periya-pirāṭṭiyār tiru+ tōḷkaḷ iraṇṭaiyum tōyntatum; tan̲iyan̲ peru veḷḷattilē il̲intu anubhavikka+ tēṭin̲ā+ pōlē tōyntatum*

→ And [His] embracing both the sacred shoulders of the revered Periya-Pirāṭṭi,[313] who has for [Her] abode a lotus flower abundant in petals;

And [His] embracing [Her] is like when one man [all] alone descends into great floods seeking to enjoying [them on his own];

◆*cuṭar vāḷiyāl* – 'with a glowing arrow'

புகரையுடைய அம்பாலே

pukarai ~uṭaiya ampālē

→ With an arrow that has brightness;

◆*nīṭu mā maram cer̲r̲atum* – 'and [His] destroying the big trees that grew tall'

ஓக்கத்தையுடைத்தான மராமரங்களேழையும் எய்ததும், பண்டே துளையானவற்றிலே ஓட்டினாப்போலேயாய்த்து - சுநந்தமாய் ஸமவத்தரமான ஸப்தஸாலத்தை நிரஸித்ததும்; சூஸ்ரிதரை விஶ்வஸிப்பிக்கும் செயலிறே.

ōkkattai ~uṭaittān̲a marā maraṅkaḷ ēl̲aiyum eytatum, paṇṭē tuḷai ~ān̲avar̲r̲ilē ōṭṭin̲ā+ pōlē~āyttu – anantamāy balavattaramān̲a saptasālattai nirasittatum; āśritarai viśvasippikkum ceyalir̲ē.

---

[313] 'The Great Goddess' is one of the ways Lakṣmī and her other manifestations like Raṅganāyaki, the Goddess in Śrīraṅgam are referred to by the commentator.

In Public domain. Digitization Muthulakshmi Research Academy

→ [His] shooting with an arrow the seven pipal trees that were tall was as if [He] sent [the arrow] through trees that had been previously perforated;

And [His] destroying the seven sal trees that were infinite[ly high and] strong;

[This] is indeed an act to make those who have taken refuge believe [in Him].[314]

◆*nirai mēyttatum* – 'and [His] grazing herds of cows'

உபயவிபூதிநாயகனுமிருந்து வைத்து கையிலே ஒரு கோலைக் கொண்டு பசு மேய்த்ததும்

ubhayavibhūtināyakaṉāy iruntu-vaittu kaiyilē oru kōlai+ koṇṭu pacu mēyttatum

→ And [His] grazing cows with a staff in hand, while being[315] the Master of the two worlds;

◆*ivaiyē niṉaintu* – 'thinking of these'

இந்த ஶீலாதிகுணங்களையே நினைந்து; இவற்றை நினைக்கும-தொழிய வேறொரு ப்ரயொஜநத்தையும் கணிசியாதே

inta śīlādiguṇaṅkaḷaiyē niṉaintu; ivaṟṟai niṉaikkumatu oḻiya vēṟu* oru prayojanattaiyum kaṇiciyātē*

→ Thinking solely of these qualities beginning with a good nature;

Not desiring any benefit other than thinking of these [qualities];

◆*āṭi+ pāṭi* – 'singing and dancing'

ப்ரீதிப்ரகர்ஷத்தாலே இருக்கமாட்டாதே ஆடிப்பாடி

prītiprakarṣattālē irukka māṭṭātē āṭi+ pāṭi

---

[314] Aiyangar (Piḷḷai & Aiyangar 1997: 60fn) points out that this is an allusion to Sugrīva, to whom Rāma was proving His prowess.

[315] Aiyangar (Piḷḷai & Aiyangar 1997: 60fn) understands *iruntu-vaittu* as 'despite being,' which makes more sense here, although the emphatic *um* suffixed to *vaittu* would have clearly given the concessive meaning.

In Public domain. Digitization Muthulakshmi Research Academy

→ Having sung [and] danced, unable to sit [still] because of the excess of joy;

◆*araṅka ~ō eṉṟu* aḻaikkum* – 'who call [out], saying "O Raṅga!"'

பெருமாள் திருநாமத்தைச் சொல்லி ஆற்றமாட்டாதே கூப்பிடும்

perumāḷ tirunāmattai+ colli āṟṟa māṭṭātē kūppiṭum

→ [The devotees], who, uttering Perumāḷ's sacred names, call out unable to bear [not seeing Him];

◆*toṇṭar aṭi poṭi+ āṭa nām peṟil* – 'if we get to bathe [in] the dust [of] the feet [of] devotees'

ஹரவத்ஜுணவிஶரான ஸ்ரீவைஷ்ணவர்களுடைய பாதரெணுக்-களிலே அவகாஹிக்கப் பெறில்; எப்போதுமொக்க ஹரவத்ஸம்ஸ-முடையராகையாலே தீர்த்தபூதரான ஸ்ரீவைஷ்ணவர்களுடைய பாதரெணுக்களிலே அவகாஹிக்கப் பெறில்

bhagavadguṇaviddharāṉa śrīvaiṣṇavarkaḷuṭaiya pādareṇukkaḷilē ava-gāhikka+ peṟil; eppōtum okka bhagavadsambandham uṭaiyar-ākaiyālē tīrthabhūtarāṉa śrīvaiṣṇavarkaḷuṭaiya pādareṇukkaḷilē avagāhikka+ peṟil

→ If one gets to bathe in the dust of the feet of the Śrīvaiṣṇavas, who are affected by God's qualities;

if one get to bathe in the dust of the feet of the Śrīvaiṣṇavas, who are pure beings because of [their] having constant, stable association with God;

◆*kaṅkai nīr kuṭaintu* āṭum vēṭkai ~eṉ+ āvatē* - 'Wherefore the desire to bathe diving in the water of the Ganges?'

காஹாசித்ஸம்ஸ்ஸமேயாய்ப் பல சிக்குத் தலைகளிலே புக்கு உபஹதிப்பட்ட ஸஜ்ஜையாடினால் என்ன ப்ரயொஜநமுண்டு? 'நலந்திகழ் சடையான்' இத்யாதி. பொதுவானதிறே அது.

kādācitkasambandhamē ~āy pala cikku+ talaikaḷilē pukku upahatippaṭṭa gaṅgai ~āṭiṉāl eṉṉa prayojanam uṇṭu? 'nalam tikaḻ caṭaiyāṉ' ityādi. potu ~āṉatiṟē atu.

In Public domain. Digitization Muthulakshmi Research Academy

→ What benefit is there in bathing in the Ganges, produced by an incidental association [with Him], who got damaged having entered the head with much-entangled [hair]?[316] [317]

'He with red matted hair shining with goodness' [PerTM 4.7.2], etc.

That [Ganges] is common [to all], is it not?

pācuram 2.3

ஏறடர்த்தது மேனமாய்நிலங்
கீண்டதும்முன்னி ராமனுய்
மாறடர்த்ததும் மண்ணளந்ததுஞ்
சொல்லிப்பாடி வண்பொன்னிப்பேர்
ஆறுபோல்வருங் கண்ணநீர்கொண்ட
ரங்கன்கோயிற் றிருமுற்றம்
சேறுசெய்தொண்டர் சேவடிச்செழுஞ்
சேறென்சென்னிக் கணிவனே.

ēṟu aṭarttatum ēṉam āy nilam*
kīṇṭatum muṉ+ irāmaṉ āy
māṟu aṭarttatum maṇ+ aḷantatum*
colli+ pāṭi vaḷ poṉṉi+ pēr

---

[316] This is a reference to the story according to which the river Ganges first appeared when Brahmā washed Vāmana-Trivikrama's foot as it reached his abode; later, when King Bhagīrata, of the Ikṣvāku clan, sought to bring this celestial river down to the earth, he had to request Śiva to receive it on his head so that the force of the river would not destroy the earth (Piḷḷai & Aiyangar 1997: 61fn). The *Bhāgavata-Purāṇa* 5.7, for example, describes this descent.

[317] While summarizing secondary differences between the *vaṭakalai* and *teṉkalai* schools as given by 20th c. Śrīvaiṣṇava scholars, Aṇṇaṅgarācārya (*teṉkalai*) and D. T. Tātācārya (*vaṭakalai*), Siauve (1978: 110) points out that, while for the *vaṭakalais* the Ganges is pure due to its contact with the Lord's feet, for the *teṉkalais* it is not, as it touched Śiva's locks. We can see that Piḷḷai's position is closer to the latter's.

In Public domain. Digitization Muthulakshmi Research Academy

*āṟu pōl varum kaṇṇa nīr koṇṭu**
araṅkaṉ kōyil tiru muṟṟam
cēṟu cey toṇṭar cē ~aṭi ceḻum
*cēṟu** *eṉ ceṉṉikku** *aṇivaṉē.*

I shall wear on my head the abundant slush from the red feet of
the devotees
who make slush in the holy courtyard of Raṅga's temple
with the tears of [their] eyes that stream like the mighty river of
bounteous Poṉṉi,
having sung, repeating
[His] killing the bulls,[318] [His] splitting off the earth as a boar[319]
[His] previously killing the enemies as Rāma,
and [His] measuring the earth.[320]

2.3. Commentary

◆*ēṟu** *aṭarttatum* – '[His] killing the bulls'

நப்பின்னைப் பிராட்டியோட்டை ஸம்ஶ்லேஷத்துக்கு இடைச்சுவ-
ரான ஷபஹங்கள் ஏழையும் அடர்த்ததும்

nappiṉṉai+ pirāṭṭiyōṭṭai saṃśleṣattukku iṭaiccuvarāṉa ṛṣabhaṅkaḷ ēḻaiyum aṭarttatum

---

[318] This seems to be an exclusively Tamil story related to Kṛṣṇa, who, in order to marry his cross-cousin Nappiṉṉai by showing His valour, had to tame seven bulls. The *akam* poetry gives examples of this type of bull-fight being a competition among the cowherds which a father would organise in order to get a suitable bridegroom for his daughter (see Kali. IV.2). For more on Kṛṣṇa's conquering the seven bulls, see Edholm & Suneson's "The Seven Bulls and Kṛṣṇa's Marriage of Nīlā/Nappiṉṉai in Sanskrit and Tamil Literature" (1972). Nappiṉṉai is referred to in the 5th-[-6th-]c. *Cilap.* (Dehejia 1990: 69). For more on this character, see Ate 1978: 385-392; or Dennis D. Hudson's "Piṉṉai, Krishna's Cowherd Wife" in Hawley & Wulff (1994), and his "Rādhā and Piṉṉai: Diverse Manifestations of the Same Goddess" (2002).

[319] A reference to Viṣṇu's incarnation as Varāha.

[320] A reference to Vāmana-Trivikrama.

In Public domain. Digitization Muthulakshmi Research Academy

→ [His] killing the seven bulls that were barriers to the union with Lady Napiṉṉai[321];

◆*ēṉam āy nilam kīṇṭatum* – 'and [His] splitting off the earth as a boar'

ஸ்ரீஹூஶிப்பிராட்டியோட்டை ஸம்ஶ்லேஷத்துக்கு விரொயியாம்படி அவளுக்கு ப்ரகாரமான ஹூஶியை ப்ரஜயங்கொள்ள உதவிற்றல-னென்னும் சுவஹ்யம் வாராதபடி ஊாவராஹமாய் சுண்ணஹித்தியிலே புக்கு ஒட்டின ஹூஶியை ஒட்டு விடுவித்ததும்

śrībhūmi+ pirāṭṭiyōṭṭai saṃśleṣattukku virodhi ~āmpaṭi avaḷukku prakāramāṉa bhūmiyai praḷayam koḷḷa utaviṟṟu alaṉ eṉṉum avadyam vārātapaṭi mahāvarāhamāy aṇḍabhittiyilē pukku oṭṭiṉa bhūmiyai oṭṭu viṭuvittatum*

→ And, as a pralaya took the Earth, which is a form [of Lady Bhūmi], so that it became an obstacle to [His] union with the Lady Śrī Bhūmi, becoming a great boar, entering the shell of the universe and releasing the Earth that was stuck from [its] attachment, in [such] a way that [He] was not blamed for not helping [Her];

◆*muṉ+ irāmaṉ āy māṟu* aṭarttatum* – '[His] previously killing the enemies as Rāma'

பிராட்டியைப் பிரித்த பயலை எதிரியாக்கிக் கொன்றதும்

pirāṭṭiyai+ piritta payalai etiri ~ākki+ koṉṟatum

→ And [His] killing the little fellow,[322] who separated the Lady [from Him], having made him [His] enemy;

◆*maṇ+ aḷantatum* – 'and [His] measuring the earth'

பிராட்டிமாரோட்டை ஸம்ஶ்லேஷவிரொயிகளைப் போக்கினாப்-போலே ஐந்தனோடு விரொயித்த ஊாஸனி கைக்கொண்ட ஹூஶியை மீட்டு எல்லை நடந்து கொடுத்ததும்

---

[321] See fn318.

[322] This is an allusion to Rāvaṇa.

In Public domain. Digitization Muthulakshmi Research Academy

pirāṭṭimārōṭṭai saṃśleṣavirodhikaḷai+ pōkkiṉā+ pōlē indraṉōṭu virodhitta mahābali kaikkoṇṭa bhūmiyai mīṭṭu ellai naṭantu koṭuttatum

→ And, [His] having walked, [for Indra],[323] the boundaries [of the universe], having recovered the Earth occupied by Mahābalin, who opposed Indra, just as [He] removed the obstacles to the union with the Ladies;

◆*colli+ pāṭi* – 'having sung, repeating'

இவ்வபஉாநங்களைச் சொல்லி ப்ரீதிப்ரகஷ்டத்தாலே பாடி

i+ ~apadānaṅkaḷai+ colli prītiprakarṣattālē pāṭi

→ Having sung out of an excess of joy [at] speaking these noble works;

◆*vaṇ poṉṉi+ pēr āṟu pōl varum kaṇṇa nīr koṇṭu* – 'with the tears of [their] eyes that stream like the mighty river of bounteous Poṉṉi'

காவெரி பெருவெள்ளமாய் மலைப்பண்டங் கொண்டு வருமாப்-போலே அமைக்க நில்லாதே வெள்ளமிடுகிற கண்ணீரைக் கொண்டு

kāveri peru veḷḷamāy malaippaṇṭam koṇṭu varumā+ pōlē amaikka nillātē veḷḷam iṭukiṟa kaṇṇīrai+ koṇṭu

→ With tears that flood without stopping at [being] restrained, like the Kāveri that comes as a big flood bringing mountain products,

◆*araṅkaṉ kōyil tiru muṟṟam cēṟu cey toṇṭar* – 'the devotees who make slush in the holy courtyard of Raṅga's temple'

அங்குப் பாங்காகத் திருவலகு திருப்பணி செய்து வைத்தால் இவர்கள் அத்தைக் கண்ணநீராலே சேறாக்குவர்களாய்த்து

aṅku+ pāṅkāka+ tiruvalaku tiruppaṇi ceytu vaittāl ivarkaḷ attai+ kaṇṇanīrālē cēṟu ākkuvarkaḷ-āyttu*

---

[323] Although 'for Indra' is not there in the text and although it is not needed to understand what the sentence means, I have added this as a way to render the *koṭuttatu*, which is an auxiliary verb that conveys the idea that the agent did something for the sake of someone else.

In Public domain. Digitization Muthulakshmi Research Academy

→ When [one] has done sacred service there [in the temple] with the sacred broom[324] in a suitable manner, these ones make it slushy with the tears from [their] eyes.[325]

◆*cē ~aṭi ceḻum cēṟu* eṉ ceṉṉikku* aṇivaṉē* - 'I shall wear on my head the great slush from the red feet of the devotees'

சுஉஜ்ஜஉமான புழுகு நெய்யாலே சுஅஜ்ஜரித்துள்ள தொஷம் தீர உஜ்ஜஉாயூமான ஸ்ரீவைஷ்ணவர்களின் திருவடிகளில் அழகிய சேற்றை அணிவன்.

amaṅgaḷamāṉa puḻuku neyyālē alaṅkarittu uḷḷa doṣaṃ tīra maṅgaḷārthamāṉa śrīvaiṣṇavarkaḷiṉ tiruvaṭikaḷil aḻakiya cēṟṟai aṇivaṉ.*

→ I shall wear the beautiful slush from the sacred feet of the Śrīvaiṣṇavas, who are auspicious,[326] so that the defect of being decorated with the inauspicious civet oil ends.

pācuram 2.4

தோய்த்ததண்டயிர் வெண்ணெய்பாலுட
னுண்டலுமுடன் றாய்ச்சிகண்
டார்த்ததோளுடை யெம்பிரானென்ன
ரங்கனுக்கடி யார்களாய்
நாத்தழும்பெழ நாரணாவென்
றழைத்துமெய்தழும் பத்தொழு
தேத்தியின்புறுந் தொண்டர்சேவடி
யேத்திவாழ்த்துமென் னெஞ்சமே.

---

[324] Any object or person serving God receives the prefix *tiru*, or 'sacred,' even a broomstick.

[325] Literally, *ivarkaḷ attai+ kaṇṇanīrālē cēṟu* ākkuvarkaḷ-āyttu* means 'these ones have become people who make it slushy.'

[326] Literally, *maṅgaḷārtham* does not only mean 'auspicious' but also 'signs of auspiciousness' or 'a wealth of auspiciousness,' for instance.

In Public domain. Digitization Muthulakshmi Research Academy

tōytta taṉ tayir veṇṇey pāl uṭaṉ
uṇṭalum uṭaṉṟu āycci*[327] *kaṇṭu*
ārtta tōḷ uṭai ~em pirāṉ eṉ+
araṅkaṉukku aṭiyārkaḷ āy*
nā+ taḻumpu eḻa nāraṇā ~eṉṟu**
*aḻaittu mey taḻumpa+ toḻutu**
ētti ~iṉpu uṟum toṇṭar cē ~aṭi*
~ētti vāḻttum eṉ neñcamē.

My heart will applaud [by] praising the red feet of the devotees who,
being the servants of
our Lord with arms that the cowherdess tied,[328]
being enraged at seeing
[Him] eat fresh, curdled curds, butter together with milk,
my Raṅga,
experience joy calling out, 'Nārāyaṇa!' so that [their] tongues
become scarred,
prostrate, so that [their] bodies are bruised, [and] extol [Him].

2.4. Commentary

◆*tōytta taṉ tayir veṇṇey pāl* – 'fresh, curdled curds, butter [together with] milk'

கடைந்து பிரித்த வெண்ணெய், அதுக்கு உறுப்பாகத் தோய்த்தத் தயிர், அதுக்கடியான பால்

kaṭaintu piritta veṇṇey, atukku uṟuppāka+ tōytta+ tayir, atukku aṭiyāṉa pāl*

---

[327] *āycci* is also the feminine of *āyaṉ*, i.e., a herdsman. In this particular case, however, Kulacēkaraṉ may have relished the double meaning of the word, for Yaśodā was both Kṛṣṇa's mother and a cowherdess by caste.

[328] This is a reference to Yaśodā tying Kṛṣṇa up to a mortar.

In Public domain. Digitization Muthulakshmi Research Academy

→ The butter that was churned and then separated [from the whey], the curds that were thickened being its cause,[329] and the milk that is its source;

◆*uṭaṉ uṇṭalum* – 'and eat (...) together with'

இவையடங்கலும் நிஃஶேஷமாக ஒருகாலே அமுது செய்தவாறே

ivai ~aṭaṅkalum niḥśeṣamāka orukālē amutu ceytavāṟē

→ As [He] ate all of these at once, without leaving any leftover;

◆*uṭaṉṟu* – 'being enraged'

அடையக் காணுவிட்டவாறே கொவித்தாள். 'தீராவெகுளியளாய்' ஸ்நேஹத்துக்கு ஸுவயியுண்டாகிலிறே கொவத்துக்கு ஸுவயியுண்டாவது.

aṭaiya+ kāṇā-viṭṭa ~āṟē kopittāḷ. 'tīrā vekuḷiyaḷ āy' snehattukku avadhi ~uṇṭu ākiliṟē kopattukku avadhi ~uṇṭāvatu.*

→ As [these] disappeared completely, she [Yaśodā] got angry. 'Bearing an unending wrath' [CTM 36] - it is only when there is a limit to love that there can be a limit to anger.

◆*āycci kaṇṭu* – 'the cowherdess (...) seeing [Him]'

வாயது கையதுவாகக் கொண்டியோடே கண்டு பிடித்தாளாய்த்து.

vāy atu kai ~atuvāka+ koṇṭiyōṭē kaṇṭu piṭittāḷ-āyttu.

→ She happened to catch [Him] red-handed with [His] plunder.

◆*ārtta tōḷ uṭai ~em pirāṉ* - 'our Lord with arms [that the cowherdess] tied'

கண்டவாறே கையைப் பிடித்துக் கட்டினாள்.

kaṇṭavāṟē kaiyai+ piṭittu+ kaṭṭiṉāḷ.

→ As [soon as] she saw [it], she caught [His] hands and tied them.

◆*em pirāṉ* - 'our Lord'

---

[329] *uṟuppu* is a limb, the part of a whole, but the VG also gives the meanings of 'cause' (*kāraṇam*) and 'bearing' (*tāṅkuvatu*) as well as separate entries for expressions including this word (i.e. *uṟuppallar* and *uṟuppāmpaṭi*), in which *uṟuppu* gets the meaning of 'to be fit, appropriate' (*takunta*).

In Public domain. Digitization Muthulakshmi Research Academy

ஆஸ்ரிதஸ்பர்ஶம் உள்ள த்ரவ்யத்தால்லது செல்லாமையைக் காட்டி என்னை அனன்யார்ஹனாக்கினவன்

āśritasparśam uḷḷa dravyattāl allatu cellāmaiyai+ kāṭṭi eṉṉai ananyārhaṉ ākkiṉavaṉ

→ He who made me fit for no other by showing [me His] non-acceptance[330] of anything but the objects that have had contact with those who have taken refuge [in Him];[331]

◆*eṉ+ araṅkaṉukku* aṭiyārkaḷ āy* – 'being the servants of (...) my Raṅga'

சுவதாபகாலத்தில் இழந்தார் இழவு தீர வந்து ஸுலபரான பெரியபெருமாளுடைய செயலாலே எழுதிக் கொடுத்தவர்களாய்த்து.

avatārakālattil iḻantār iḻavu tīra vantu sulabharāṉa periyaperumāḷuṭaiya ceyalālē eḻuti+ koṭuttavarkaḷ-āyttu.

→ They have become people who have granted themselves in writing [to the Lord] because of the acts of Periya Perumāḷ, who is easily [accessible], having come [to Śrīraṅgam] so that [the feeling of] loss of those who missed [Him] during the time of His *avatāra*s ends.

◆*nā taḻumpu* eḻa* – 'so that [their] tongues become scarred'

நாவானது தழும்பேறும்படி

nāvāṉatu taḻumpēṟumpaṭi

→ In [such] a way that the tongues become scarred,

◆*nāraṇā ~eṉṟu* aḻaittu* - 'calling [out], "Nārāyaṇa!"'

'அம்மே' என்பாரைப் போலே திருநாமத்தை அடைவுகெடச் சொல்லி

---

[330] *cel* here is close to the meaning of 'to be acceptable to the system' given in the TL, although obviously it is not here a reference to the body and its tolerance to food.

[331] Velukkudi (2008: 2.4) points out that here, the allusion is to Yaśodā. Piḷḷai means that by showing His love for the products touched by His devotees (here, Yaśodā), Kṛṣṇa shows His love for them and His own humility, and thus makes people become devoted to none but Himself.

In Public domain. Digitization Muthulakshmi Research Academy

'ammē' eṉpārai+ pōlē tirunāmattai aṭaivu keṭa+ colli

→ Having uttered the sacred names in an improper manner like those who call out 'Mother!';[332]

◆*mey taḻumpa toḻutu** – 'prostrate, so that [their] bodies are bruised'

வ்ரணாஸம் பண்ணினபடி தோன்ற உடம்பெல்லாம் தழும்பாக; சிறியாத்தானைப் போலே.

praṇāmam paṇṇiṉapaṭi tōṉṟa uṭampu ellām taḻumpāka; ciṟiyāttāṉai+ pōlē.*

→ As [their] whole bodies become scarred, so that the manner in which [they constantly] prostrated appears;

Like Ciṟiyāttāṉ.[333]

◆*ētti* – 'praised'

இப்படிப்பட்ட செயல்களைச் சொல்லி ஏத்தி

ippaṭippaṭṭa ceyalkaḷai+ colli ētti

→ Having praised [by] speaking of such deeds,

◆*iṉpu* uṟum toṇṭar cē ~aṭi* – 'the red feet of the devotees who (...) experience joy'

உகப்பிலே வைத்து ஏத்துகையாலே, விஷயத்தைக் கிட்டினால் பிறக்கும் நிரதிசயாநந்தயுக்தராயிருக்கும் ஸ்ரீவைஷ்ணவர்கள் ஸ்ரீபாதங்களை

manassilē vaittu ēttukaiyālē, viṣayattai+ kiṭṭiṉāl piṟakkum niratiśayā-nandayuktarāy irukkum śrīvaiṣṇavarkaḷ śrīpādaṅkaḷai

→ The sacred feet of the Śrīvaiṣṇavas who are absorbed in an unsurpassed joy that is [typically] produced when they obtain the Object [God], because of hailing [Him] keeping [Him] in their hearts;

---

[332] This is a reference to children calling their mothers.

[333] This is probably a person that Piḷḷai knew of. He also mentions him in his commentary on the first *pācuram* of Āṇṭāḷ's *Tiruppāvai*, and describes him as being very compassionate. Velukkudi (2008: 2.4) asserts he was a great acharya. Jñāṉacuntaram (1989: 63) adds that he lived during Paraśara Bhaṭṭar's time and had Vaṅkipurattu Nampikaḷ as his acharya.

In Public domain. Digitization Muthulakshmi Research Academy

◆*toṇṭar cē ~aṭi ~ētti vāḻttum eṉ neñcamē* - 'My heart will applaud [by] praising the red feet of the devotees'

அவர்கள் தாங்கள் அகப்பட்ட நவநீதசௌயூத்தில் போகாது என்னெஞ்சு. அதிலே அகப்பட்டவர்கள் தங்களை ஏத்தி வாழ்த்து-மித்தனை.

avarkaḷ tāṅkaḷ akappaṭṭa navanītacauryattil pōkātu eṉ neñcu. atilē akappaṭṭavarkaḷ taṅkaḷai ētti vāḻttum ittaṉai.

→ My heart shall not go after the theft of butter that entrapped them. It shall applaud praisingly only those who [thus] were entrapped by that.

◆*ētti vāḻttum* - '[My heart] will applaud'

இச்செயலுக்கு இவர்கள் நிலவராவதே[334] என்று வ்யாசுத்தைப் பண்ணி, இது நித்யமாக வேணுமென்று ஜ்ஞாபகாஹநம் பண்ணு-நிற்கும் என்னெஞ்சு.

i+ ceyalukku ivarkaḷ nilavar āvatē eṉṟu stotrattai+ paṇṇi, itu nityam āka vēṇum eṉṟu maṅgaḷāśāsanam paṇṇā-niṟkum eṉ neñcu.

→ 'May they be deeply immersed in this act!' singing praises thus, my heart shall continue doing *maṅgaḷāśāsanam* [to the] willing this to last forever.

pācuram 2.5

பொய்சிலக்குரல் லேற்றெருத்தமி
றுத்துப்போரர வீர்த்தகோன்
செய்சிலச்சுடர் சூழொளித்திண்ண
மாமதிட்டென் னரங்கனும்

[334] The TL points out that the *nilavar* are people 'employed in sounding the depths of water, as in a river,' and so does the VG. So I am opting for the meaning 'deeply immersed' in this context.

In Public domain. Digitization Muthulakshmi Research Academy

மெய்சிலக்கரு மேகமொன்றுதன்
னெஞ்சினின்று திகழப்போய்
மெய்சிலிர்ப்பவர் தம்மையேநினைந்
தென்மனமெய்சி லிர்க்குமே.

poy cilai+ kural ēṟṟu eruttam*
iṟuttu pōr aravu īrtta kōṉ*
cey cilai+ cuṭar cūḻ oḷi+ tiṇṇa
mā matiḷ teṉ+ araṅkaṉ ām
mey cilai+ karu mēkam oṉṟu tam
neñcil niṉṟu[335] *tikaḻa+ pōy*[336]
*meycilirppavar tammaiyē niṉaintu**
eṉ maṉam meycilirkkumē.

My heart will truly bristle [with joy][337] thinking of those who bristle [with joy],
as the King, who smashed the necks of the spurious bulls with roaring voices[338]
and dragged the bellicose snake [out of the pond],[339] —
He from Raṅgam in the South

---

[335] Here, *niṉṟu* functions as an ablative marker.

[336] Annangaracharya (1966: 14) points out that *pōy* is merely an expletive here.

[337] The Tamil *meycilir*, meaning 'horripilate,' includes the word *mey* or 'body.' So at first sight, it may seem strange that the verb should be applied to the heart (*maṉam meycilirkkumē*). But Uttamūr (1999: 24) rightly observes that here the word has to be split and *mey* has to be taken as 'truth' so that the meaning 'the heart will truly bristle' emerges.

[338] Another reference to Kṛṣṇa suppressing/slaying seven bulls in order to marry his cousin Nappiṉṉai. Piḷḷai believes it is the bulls that are counterfeit (and angry), because they were possessed by an asura; but the clause can be literally taken to mean, as Velukkudi (2008: 2.5) points out, that it is the roar itself that is fake, or even the anger. Uttamūr (1999: 23) takes *cilai* in line 1 as 'mountain[-like],' and attributes it, as well as *poy* ('fake'), to *ēṟṟam* ('the fake, mountain[-like bulls).'

[339] A reference to Kṛṣṇa suppressing Kāliya the serpent. The elliptical 'out of the pond' is added based on the reading provided by Uttamūr (1999: 23).

In Public domain. Digitization Muthulakshmi Research Academy

surrounded by rock-made,[340] solid, big ramparts
glowing with radiance,[341]
the black Cloud[342] with a bow [on Its] body—[343]
reaches their hearts, [and] shines from [there].

2.5. Commentary

◆*poy cilai+ kural ēṟṟu* eruttam iṟuttu* – 'smashed the necks of the spurious bulls with roaring voices'

பொய் - கூரசிஉம். சிலை - கொடம். சுஸுராவெஶத்தாலே கூரசிஉமாய், கொடத்தையுமுடைத்தாயிருந்துள்ள ஏறும் இறுயப் பொருது. நப்பின்னைப் பிராட்டியோட்டை ஸம்ஶ்லேஷத்துக்கு விரொயி-யானவையுமாய், பொருகிறவையுமாய்ச் சிலைபோலே வொரமான யூவநியையுடைத்தாயிருந்துள்ள ஐஷஹங்களின் ககுத்தை முறித்து

poy = kṛtrimam. cilai = kopam. asurāveśattālē kṛtrimamāy, kopattaiyum uṭaittāy iruntuḷḷa ēṟum iṟāya+ porutu. nappiṉṉai+ pirāṭṭiyōṭṭai saṃśleṣattukku

---

[340] Uttamūr (1999: 23-24) takes *cey* not as 'made of' but as 'polished, embellished' (*pariṣkarikkappaṭṭa*) or even 'red,' although he does not dismiss the other possibility either.

[341] Uttamūr (1999: 23) suggests that *oḷī* could mean 'sun,' in which case, the allusion is to the great height of the ramparts on which the sun and the moon shine down from close quarters.

[342] Uttamūr (1999: 24) reminds the reader that Nārāyaṇa is compared with (or called) a cloud because of the darkness of His body, as well as His generosity (since black clouds carry water and pour it down).

[343] Both the words *mey* ('real', 'body') and *cilai* ('bow', 'roar', 'rock') having multiple meanings, the expression *mey cilai mēkam* can also mean many things from 'the black Cloud with a real bow' or 'the black Cloud with a true roar' or even 'the Black Cloud with a body [made of] rock.' Velukkudi (2008: 2.5) suggests the following options: initially taking *cilai* to mean 'bow' and beginning with the basis that what is described here is 'a black Cloud to which a bow was joined,' he suggests two possibilities for understanding *mey*: 'a black Cloud that truly has a bow' or 'a black Cloud the body of which has a bow.' And then he explores the possible meanings of *vil* ('bow') and suggests it could be another way of referring to either the rainbow (*vāṉa-vil* in Tamil) or to the lightning, which adorns the black Cloud that is the Lord of Raṅgam. He concludes that *vil* (either as a rainbow or lightning) is itself an allusion to Śrī, who decorates Nārāyaṇa's body by living on His chest.

In Public domain. Digitization Muthulakshmi Research Academy

virodhi ~āṉavaiyumāy, porukiṟavaiyumāy+ cilai pōlē ghoramāṉa dhvaniyai ~uṭaittāy iruntuḷḷa ṛṣabhaṅkaḷiṉ kakuttai muṟittu

→ *poy* = artificial; *cilai* = anger.

Having fought the bull, which was angry and artificial because of [being] possessed by an asura, so that it died;[344]

Having smashed the humps of the bulls, which were obstructing [His] union with Lady Napiṉṉai, which engaged in a fight [with Him and] which had a bellow that was as dreadful as a roar;

◆*pōr aravu* īrtta kōṉ* - 'the King who (...) dragged along the bellicose snake'

திருவாய்ப்பாடியில் பசுக்களும் இடையரும் தண்ணீர் குடிக்க-வொண்ணாதபடி ஜலத்தை ஆஷித்துக் கிடந்த காளியன், யுஹொந்மூவனாய்ப் புறப்படும்படி கலக்கிப் பொய்கையில் நின்றும் போகவிட்டு, அத்தாலே திருவாய்ப்பாடியிலுள்ளார்க்கு நாயனானவனை

tiruvāyppāṭiyil pacukkaḷum iṭaiyarum taṇṇīr kuṭikka ~oṇṇātapaṭi jalattai dūṣittu+ kiṭanta kāḷiyaṉ, yuddhonmukhaṉāy+ puṟappaṭumpaṭi kalakki+ poykaiyil niṉṟum pōkaviṭṭu, attālē tiruvāyppāṭiyil uḷḷārkku nāthaṉ-āṉavaṉai

→ Having stirred the pond so that [the serpent] Kāḷiya—who remained defiling [its] water in [such] a way that the cows and the cowherds in Gokula could not drink [from it]– sets forth intent on war, [and] having allowed [him] to go away from [it], having thus become the Lord of those living in Gokula;

◆*cey cilai+ cuṭar cūḻ oḷi+ tiṇṇa mā matiḷ teṉ+ araṅkaṉ-ām* – 'Who is He from Raṅgam in the South, surrounded by rock-made, solid, big ramparts glowing with radiance'

கல்லாலே செய்யப்பட்டுப் பிறரால் சுஹிஹவிக்கவொண்ணாத-படியான மதிப்பையுடைத்தாய் திண்மையையும் ஓக்கத்தையு-

---

[344] The TL gives the meanings 'to draw back, to retreat,' but clearly *iṟāya* means 'to die' here, because Kṛṣṇa did kill the asura who appeared as a bull according to the legend.

In Public domain. Digitization Muthulakshmi Research Academy

முடைத்தான திருமதிள்கள் பலவும் சூழ்ந்திருக்கிற கோயிலிலே கண்வளர்ந்தருளுகிற

kallālē ceyyappaṭṭu+ piṟarāl abhibhavikka ~oṉṉāta paṭiyāṉa matippai ~uṭaittāy tiṇmaiyaiyum ōkkattaiyum uṭaittāṉa tiru matiḻkaḷ palavum cūḻntu irukkiṟa kōyililē kaṇvaḷarntu* aruḷukiṟa*

→ [He] who graces to sleep in the Temple, which many sacred walls - that are high and robust, and have the honour of being unsurpassable to others, having been made of rock – surround;

◆*mey cilai+ karu mēkam* – 'the black Cloud with a bow [on Its] body'

உடம்பிலே வில்லையுடைய மெவமென்னுதல். மெய்யே வில்-லோடே கூடின மெவந்தானென்னுதல்.

uṭampilē villaiyuṭaiya megham eṉṉutal. meyyē villōṭē kūṭiṉa megham tāṉ eṉṉutal.

→ Meaning, a Cloud with a bow on [Its] body;

meaning, it is indeed a Cloud that truly is with a bow;

◆*oṉṟu tam neñcil niṉṟu tikaḻa+ pōy* – '[a Cloud,] reaching their hearts, shines from [there]'

'ஶொஹயக உணுகாரணூழ' என்னுமாபோலே மாணிக்கம் குப்பி-யில் உள்ளு நின்ற நிலை புறம்பே தெரியுமாபோலே பெரியபெரு-மாளைத் தங்கள் நெஞ்சிலே எழுந்தருளுவித்து வைக்கையாலே நிழலிடாநிற்குமிறே.

'śobhayat daṇḍakāraṇyam' eṉṉumā pōlē māṇikkam kuppiyil uḷḷu niṉṟa nilai puṟampē teriyumā pōlē periyaperumāḷai+ taṅkaḷ neñcilē eḻuntaruḷuvittu vaikkaiyālē niḻaliṭā-niṟkumiṟē.

→ As it is said in 'Because [Rāma] caused the Daṇḍaka forest to shine,' [VR 3.36.12a], as a ruby's position inside a jewel-case is seen outside, by [the devotees] placing Periya Perumāḷ in their hearts, making [Him] take abode [there], [He] indeed remain throwing light [outside them].

◆*meycilirppavar* – 'those who bristle [with joy]'

In Public domain. Digitization Muthulakshmi Research Academy

உள்ளே எழுந்தருளி இருக்கிறபடியை சுநுஸந்தித்து பூஸகிதமாசுராயிருக்கும் ஸ்ரீவைஷ்ணவர்கள்

uḷḷē eḻuntaruḷi irukkiṟa paṭiyai anusandhittu puḷakitagātrarāy irukkum śrīvaiṣṇavarkaḷ

→ The Śrīvaiṣṇavas, who have their bodies bristling [with joy], thinking of the way [He] had taken abode inside [their hearts];

◆*tammaiyē niṉaintu* eṉ maṉam meycilirkkumē* – 'My heart will bristle [with joy] thinking of those...'

பெரியபெருமாளை சுநுஸவித்து அவர்கள் உடம்பு படும் பாட்டை, அவர்களை சுநுஸவித்து என்னெஞ்சு படாநின்றது. ஸ்பர்ஶத்ரவ்யம் பட்டதெல்லாம் படாநின்றது சுஜ்ஞத்ரவ்யம்.

periyaperumāḷai anubhavittu avarkaḷ uṭampu paṭum pāṭṭai, avarkaḷai anubhavittu eṉ neñcu paṭāniṉṟatu. sparśadravyam paṭṭatu ellām paṭāniṉṟatu amūrtadravyam.*

→ The suffering that their bodies endure having experienced Periya Perumāḷ is what my heart has continued to endure having experienced them. The formless object [i.e. the *manas*[345]] has continued to endure all that the tangible object endured [i.e. the body].

pācuram 2.6

ஆதியந்தம னந்தமற்புத
மானவானவர் தம்பிரான்
பாதமாமலர் சூடும்பத்தியி
லாதபாவிக ளுய்ந்திடத்
தீதில்நன்னெறி காட்டியெங்குந்
திரிந்தரங்கனெம் மானுக்கே
காதல்செய்தொண்டர்க் கெப்பிறப்பிலுங்
காதல்செய்யுமென் னெஞ்சமே.

---

[345] Among other things, *manas* means 'mind (in its widest sense as applied to all the mental powers)' (MW).

In Public domain. Digitization Muthulakshmi Research Academy

āti ~antam aṉantam aṟputam
āṉa vāṉavar tam pirāṉ
pāta mā malar cūṭum patti
~ilāta pāvikaḷ uyntu iṭa*
tītu il nal neṟi kāṭṭi ~eṅkum*
tirintu araṅkaṉ emmāṉukkē*
kātal cey toṇṭarkku e+ piṟappilum*
kātal ceyyum eṉ neñcamē.

My heart will love in all [my] births
the servants who love solely our Father Raṅga,
wandering everywhere,
showing the good path devoid of evil
so that the sinners –
who are without the devotion [that consists in]
bearing [on their heads]
the great lotus feet of the Lord of the celestial beings,
who is the Beginning, the End, Infinity, a Marvel -
are redeemed.

2.6. Commentary

◆*āti* – 'the Beginning'

ஜகத்காரண஭ூதன்

jagatkāraṇabhūtaṉ

→ The Being who is the cause of the world;

◆*antam* – 'the End'

ப்ரளயகாலத்திலும் ஸதவஸ்தனாய் நிற்குமவன்

praḷayakālattilum sadavasthaṉāy niṟkumavaṉ

→ He who remains in the state of existence (*sadavasthā*) even during the time of the pralaya;

◆*aṉantam* – 'Infinity'

In Public domain. Digitization Muthulakshmi Research Academy

காரணாவஸ்தையிலும் கார்யாவஸ்தையிலும் ஒக்க வ்யாபித்து நிற்குமவன்

kāraṇāvasthaiyilum kāryāvasthaiyilum okka vyāpittu niṟkumavaṉ

→ He who remains equally pervading, both in the causal condition and in the effective state[346];

•*aṟputam* – 'a Marvel'

கார்யாவஸ்தையோடு ஸூக்ஷ்மஸ்தூலங்ஙளாய் நிற்குமத்தோடு வாசியற நிற்கும் நிலைகள் வேறேரிடத்தில் காணவொண்ணுதென்னும்படி இருக்கும் ஆச்சர்யபூதன்

kāryāvasthaiyōṭu sadavasthaṉāy niṟkumattōṭu vāciyaṟa niṟkum nilaikaḷ vēṟu ōr iṭattil kāṇa ~oṇṇātu* eṉṉumpaṭi irukkum āścaryabhūtaṉ*

→ The wonderful Being—who is such that [His] states of remaining everything along with remaining in the state of existence (*sadavasthā*) together with the effective state—cannot be seen in another being;

•*āṉa vāṉavar tam pirāṉ* - 'the Lord of the celestial beings'

ஆனபோதும் அமிழ்ந்தபோதும் எப்போதுமொக்க உளராயிருக்கும் நித்யஸூரிகளுக்கு நாயன். உபயவிபூதிநாயன்.

āṉapōtum amiḻntapōtum eppōtum okka uḷarāy irukkum nityasūrikaḷukku nāthaṉ. ubhayavibhūtināthaṉ.

→ The Leader of the eternal worshippers, who always exist equally both when [the world] is created and when [it] is immersed;

the Lord of the two worlds;

•*pāta mā malar cūṭum patti ~ilāta* – 'who are without devotion [which consists in] bearing [on their heads] the great lotus feet'

---

[346] During pralaya, God remains the cause with both subtle (*sūkṣma*) matter and bodiless jivas constituting His body, as the universe remains latent in Him. This is the *kāraṇāvasthā* ('causal condition') of God. At the end of pralaya, when creation begins, the subtle matter (*sūkṣma*) turns into gross matter (*sthūla*), and the non-liberated jivas without bodies get a body as per their karmas. This is the *kāryāvasthā*, the effective state of God, during which the universe becomes manifest.

In Public domain. Digitization Muthulakshmi Research Academy

அவன் திருவடிகளாகிற செவ்வித்தாமரையைச் சூடும் ஹக்தியை உடையராயிருக்கையாய்த்து கூத்வ்யம்; அதில்லாத

avaṉ tiruvaṭikaḷ-ākiṟa cevvi+ tāmaraiyai+ cūṭum bhaktiyai uṭaiyarāy irukkai~āyttu kartavyam; atu illāta*

→ The duty is to possess the bhakti [that consists in] wearing the blossoming flower that are His sacred feet;

[those] devoid of it -

◆*pāvikaḷ uyntu* iṭa* – 'so that the sinners who are without devotion are redeemed'

ஹக்தியில்லாதபடி ஊாபாபத்தைப் பண்ணி, 'சுஸஞ்வ' என்னும்படி இருக்கிற தெஶமெங்கும் புக்கு ஸஞ்ரித்து அவர்களை ஹக்தியுண்டாக்கி உஜ்ஜீவிப்பிக்கைக்காக

bhakti ~illātapaṭi mahāpāpattai+ paṇṇi, 'asanneva' eṉṉumpaṭi irukkiṟa deśam eṅkum pukku sañcarittu avarkaḷai bhakti ~uṇṭākki ujjīvippikkaikkāka

→ [the devotees,] having wandered entering everywhere in the land that maintains '[He becomes] himself non-existent' [*Taittirīya-upaniṣad* II.6.1], [where its people] committed great sins so that there can be no bhakti, [and] having fostered bhakti [in such people] for [their] redemption;

◆*tītu* il nal neṟi kāṭṭi* – 'showing the good path devoid of evil'

தீமையோடே கூடின நெறியன்றிக்கே, சேதநர் நல்வழி போம்படி தாங்கள் ஆசரித்துக் காட்டி

tīmaiyōṭē kūṭiṉa neṟi ~aṉṟikkē, cetanar nalvaḻi pōmpaṭi tāṅkaḷ ācarittu+ kāṭṭi

→ Having shown [the right path] by following [them] themselves in [such] a way that the sentient beings go in the right path, [and] not in the path associated with fault;

◆*eṅkum tirintu* – 'wandering everywhere'

புகக்கடவ தெஶமெங்கும் புக்கு ஸஞ்ரித்து

puka+ kaṭava deśam eṅkum pukku sañcarittu

In Public domain. Digitization Muthulakshmi Research Academy

→ Having wandered, entering all the places that are fit[347] to be entered;

◆*araṅkaṉ emmāṉukkē kātal cey* – 'who love solely our Father Raṅga'

என்னை சுநந்ஹாஹூமாக்கின பெரியபெருமாள் திருவடிகளே ஹஹி-யுண்டாயிருக்கும் ஸ்ரீவெஷ்ணவர்களுக்கு

eṉṉai ananyārham ākkiṉa periyaperumāḷ tiruvaṭikaḷē bhakti ~uṇṭāy irukkum śrīvaiṣṇavarkaḷukku

→ To the Śrīvaiṣṇavas, who have bhakti for the sacred feet of Periya Perumāḷ, who made me fit for no other;

◆*e+ piṟappilum kātal ceyyum eṉ neñcamē* – 'My heart will love in all [my] births'

சுநெகஜந்துங்கள் பிறந்து அவர்களுக்கு அடிமை செய்யவேணு-மென்று ஆசைப்படாநின்றது என் நெஞ்சு.

anekajanmaṅkaḷ piṟantu avarkaḷukku aṭimai ceyya vēṇum eṉṟu ācaippaṭā-niṉṟatu eṉ neñcu.

→ My heart has kept desiring to do service to them, taking many births.

---

[347] *kaṭava/kaṭavatu/kaṭavaṉ* are words that are commonly used by Piḷḷai. The meaning of these *kaṭa-* words seems to have derived from *kaṭamai* ('obligation'), and the TL defines *kaṭavatu* as 'That which should be done; duty' and *kaṭavaṉ* as 'One who is under obligation' or even 'master, lord,' illustrating the latter with an example from the *īṭu*. But this meaning does not fit in all the contexts that they are used in, as this particular occurrence itself shows. The GHTL defines *kaṭava* as *ītaṟkuriyaṉa* ('those things that are suitable to be given'), *kaṭavaṉa* as *ceyya+ takkaṉa* ('those things that are fit to be done') and *kaṭavu* as *takuti* ('fitness'). Therefore, the meaning of 'that which is fit, appropriate' stands out from the others. The GIT, like the GHTL, other than pointing out meanings linked with 'duty' (similar to the TL), also suggests *vēṇṭiya* ('required') as a possible definition of *kaṭava*. As suggested by Erin McCann in a personal communication, sometimes, the context suggests that the *kaṭa-* words have an optative meaning. So the translation of these terms mostly depends on the context that they appear in.

In Public domain. Digitization Muthulakshmi Research Academy

pācuram 2.7

காரினம்புரை மேனிநற்கதிர்
முத்தவெண்ணகைச் செய்யவா
யாரமார்வ னரங்கனென்னு
மரும்பெருஞ்சுட ரொன்றினைச்
சேருநெஞ்சின ராகிச்சேர்ந்துக
சிந்திழிந்தகண் ணீர்களால்
வாரநிற்பவர் தாளிணைக்கொரு
வாரமாகுமென் னெஞ்சமே.

kār iṉam purai mēṉi nal katir
mutta(m) veḷ nakai ceyya vāy
āra(m) mārvaṉ araṅkaṉ eṉṉum
arum perum cuṭar oṉṟiṉai
cērum neñciṉar āki+ cērntu
kacintu iḻinta kaṇṇīrkaḷāl*[348]
vāra niṟpavar tāḷ iṇaikku oru*
vāram ākum eṉ neñcamē.

My heart will become [full of] love[349] for the pair of feet of
those who join [Him]
– having the heart to join the one rare, great Light called Raṅga,
Him with a pearl garland[-bedecked] chest, a red mouth,
white teeth [like] good, shiny pearls [and]
a body resembling a cluster of clouds -
weep and stand with overflowing tears that trickle down.

---

[348] Uttamūr (1999: 25) splits this word into *kaṇṇīrkaḷ* + *āl*, and claims *āl* is an expletive.
[349] If *vāram* is taken to mean 'share,' then the sentence will mean, 'I will have a share [of the place] at Your feet.'

In Public domain. Digitization Muthulakshmi Research Academy

2.7. Commentary

◆*kār iṉam purai mēṉi* – 'a body resembling a cluster of clouds'

'தொக்கமேக பல் குழாங்கள்' 'கார்த்திரளனையமேனி' என்கிறபடியே அழகிய திருமேனியையும் உடையராய்

'tokka mēka pal kuḻāṅkaḷ' 'kār+ tiraḷ aṉaiya mēṉi' eṉkiṟapaṭiyē aḻakiya tirumēṉiyaiyum uṭaiyarāy

→ He who has beautiful sacred body,[350] as described in 'Many clusters of thick clouds' [TVM 8.5.8] [and] in 'A body that is like a cluster of black clouds' [TM 32];

◆*nal katir mutta(m) veḷ nakai ceyya vāy* – '[Him] with a red mouth, white teeth [like] good, shiny pearls'

கண்டாரைப் போகாமல் துவக்கவல்ல வெண்மையையுடைய முத்துநிரைபோலே இருக்கும் உஜ்ஜ்வலமான திருவதரத்தில் பழுப்பையுமுடையவராய்

kaṇṭārai+ pōkāmal tuvakka valla veṇmaiyaiyuṭaiya muttu nirai pōlē irukkum dantapaṅktiyaiyum, itukku+ parabhāgamāṉa tiru ~adharattil paḻuppaiyum uṭaiyavarāy

→ He who has a row of teeth which is like a row of pearls with a whiteness, and who has ripeness[351] about [His] sacred lips, which are the outer part of it [i.e. of the row of teeth], which are capable of engrossing those who see [them] so that they do not leave;

◆*āra mārvaṉ* - 'a pearl garland[-bedecked] chest'

'பெரிய வரை மார்வில் பேராரம் பூண்டு' என்று ஸ்வயப்ரகாசமாம்படி இட்டுப் பூணவேணும்படியுள்ள ஹாரத்தையும் திருமார்பிலே உடையராயிருக்கிற

'periya varai mārvil pēr āram pūṇṭu' eṉṟu aiśvaryaprakāśakamāmpaṭi iṭṭu+ pūṇa vēṇumpaṭi ~uḷḷa hārattaiyum tiru mārpilē uṭaiyarāy irukkiṟa

---

[350] Literally, 'being One who has a beautiful sacred body.'
[351] *paḻuppu* also means 'redness.'

In Public domain. Digitization Muthulakshmi Research Academy

→ He who has a pearl necklace that is such that it is fit to be cut [into two][352] and worn in a way that indicates [His] supremacy, as described in 'sporting a pearl necklace on the big mountain[-like] chest' [A3 55];

◆*araṅkaṉ eṉṉum arum perum cuṭar oṉṟiṉai* – 'the one great, rare Light called Raṅga'

பெரியபெருமாளென்று உலயவிலூதியிலும் வரவிலராய் நிரவ-யிகுதெஜொரூவராய் சுவிதீயரானவரை

periyaperumāḷ eṉṟu ubhayavibhūtiyilum prasiddharāy niravadhika-tejorūparāy advitīyarāṉavarai

→ The One who is without equal, who has a form of infinite brilliance [and] who is renowned as Periya Perumāḷ in both the worlds;

◆*cērum neñciṉar āki* – 'having the heart to join'

அவர் வந்து கிட்டும்போது விலக்காமை அடியாகப் பிறந்த லக்தியையுடையராய்

avar vantu kiṭṭumpōtu vilakkāmai aṭiyāka+ piṟanta bhaktiyai ~uṭaiyarāy

→ Being those who have a bhakti that was produced with [its] basis being the non-obstruction [of Him] when He approaches [them];[353]

---

[352] Velukkudi (2008: 2.7) indicates that the garland is so long that it needs to be worn folded into two.

[353] Non-obstruction of God when He approaches the devotee becomes an important topic later on, as the concept of surrender (*prapatti*) is understood differently by the *vaṭakalai* and the *teṉkalai* branches. The *teṉkalai* side firmly believes that the essential part in doing *prapatti* is not to obstruct God when He comes to you (e.g. *Mumu* 273 & SVB 61). This is because the *teṉkalai* school believes that God Himself is the means (as well as the goal that needs to be reached) and that therefore, the jiva, who is entirely dependent upon him, cannot and should not make any efforts on his own to surrender unto Him (SVB 144 & *Mumu* 272).
The *vaṭakalai* school, on the other hand, believes that it is not enough not to obstruct God, since a more active role is prescribed for the jiva intent upon moksha. Thus, the jiva makes an effort using his ability to act (*kartṛtva*) – which is in his essential nature - in reaching God, either through bhakti[yoga] or through *prapatti*, which are both *upāyas* ('means') for reaching God, although there is no doubt that it is God Himself who gives moksha. Otherwise, God can be accused of partiality, by giving moksha only to some, despite their not having made any

In Public domain. Digitization Muthulakshmi Research Academy

◆*cērntu kacintu* i̱linta kaṇṇīrkaḷāl vāra ni̱rpavar tāḷ iṇaikku* – 'for the pair of feet of those who, join [Him] (...) weep and stand with overflowing tears that trickle down'

அவனைக் கிட்டி நிரதிசயஹக்தியுக்தராய்க் கண்ணும் கண்ணீரு-மாய் நிற்குமவர்களுக்கு, ஹக்திபாரவசயத்தாலேயிறே என்று அங்குத்தைக்கும் இவர்களுக்குமாய் நில்லாதே இவர்களுடைய திருவடிகளுக்கு

avaṉai+ kiṭṭi niratiśayabhaktiyuktarāy+ kaṇṇum kaṇṇīrumāy ni̱rkumavar-kaḷukku, bhaktipāravaśyattālēyi̱rē eṉṟu aṅkuttaikkum ivarkaḷukkumāy nillātē ivarkaḷuṭaiya tiruvaṭikaḷukku

→ To those who stand with tears in their eyes, endowed with an unsurpassed bhakti having approached Him;

[Kulacēkaraṉ submits] to the sacred feet of these people, not submitting [himself] to [both Nārāyaṇa] who is there *and* these people [simply] because '[the devotees are] totally under the control of [their] bhakti [for Him].'[354]

◆*oru vāram ākum eṉ neñcamē* – 'My heart will become [full of] love'

சுநந்யப்ரயொஜநமாய் நில்லாநின்றது என்னெஞ்சு.

ananyaprayojanamāy nillā-niṉṟatu eṉ neñcu.

→My heart has constantly remained with no other aim.

---

efforts to request it (RTS 29). For more on this topic, see Mumme (1988), especially the fourth chapter entitled 'Is Prapatti an upāya?'

[354] Piḷḷai seems to mean that Kulacēkaraṉ does not worship both Nārāyaṇa and His devotees (because they are what they are only on account of their devotion to and dependance upon Him), but only the devotees. Piḷḷai thereby claims that devotion to the devotees is superior to devotion to God. This is an important Śrīvaiṣṇava topic. For more on it, see Mumme (1988), especially the fifth chapter, named 'Service and life of the prapanna.'

In Public domain. Digitization Muthulakshmi Research Academy

pācuram 2.8

மாலையுற்றக டற்கிடந்தவன்
வண்டுகிண்டுந றுந்துழாய்
மாலையுற்றவ ரைப்பெருந்திரு
மார்வனமலர்க் கண்ணன
மாலையுற்றெழுந் தாடிப்பாடித்தி
ரிந்தரங்கனெம் மானுக்கே
மாலையுற்றிடுந் தொண்டர்வாழ்வுக்கு
மாலையுற்றதென் னெஞ்சமே.

mālai ~u̲rra kaṭal kiṭantavaṉ
vaṇṭu kiṇṭu naṟum tuḻāy
mālai ~u̲rra varai+ perum tiru
mārvaṉai malar+ kaṇṇaṉai
mālai ~u̲rru e̲ḻuntu* āṭi+ pāṭi+*
tirintu araṅkaṉ emmāṉukkē*
mālai ~u̲rru iṭum toṇṭar vāḻvukku*
mālai~ u̲rratu eṉ neñcamē.*

Feeling love for
Him with lotus-eyes, Him with a mountain[-like] large, sacred chest
where a garland of fragrant sacred tulsi poked by bees dwells,
Him who lay on the ocean that was agitated,[355]
rising, dancing, singing [and] wandering,
the servants become mad solely on our Father,[356] Raṅga -
My heart has felt desire for [their] happy lives.

---

[355] Uttamūr (1999: 26) understands *mālai ~u̲rra kaṭal* as 'the ocean that attained greatness,' *māl* also meaning 'greatness.'

[356] Uttamūr (1999: 26) opts for 'net' to translate *mālai* here (*māl* + the accusative marker), so that this part of the sentence means, 'The devotees who are ensnared by our Raṅgaṉ.' Since Uttamūr keeps the original dative form (*araṅkaṉukkē* = 'solely for Raṅgaṉ'), the gloss he suggests is 'The devotees who remain caught in the net solely for Raṅgaṉ.'

In Public domain. Digitization Muthulakshmi Research Academy

2.8. Commentary

♦*mālai ~uṟṟa kaṭal kiṭantavaṉ* - 'He who lay on the ocean that was agitated'

ஷஷஷூத்தாலே அலையெறிகிற திருப்பாற்கடலிலே கண்வளர்ந்-தருளுகிறவன்

svasparśattālē alaiyeṟikiṟa tiruppāṟkaṭalilē kaṇvaḷarntu aruḷukiṟavaṉ*

→ He who graces to sleep on the sacred milk ocean that hurls waves[357] because of His touch;

♦*vaṇṭu kiṇṭu naṟum tuḻāy mālai ~uṟṟa varai perum tiru mārvaṉai* – 'Him with a mountain[-like] large, sacred chest where a garland of fragrant sacred tulsi poked by bees dwells'

வண்டுகள் நெருங்கி இருக்கிற செவ்வித்திருத்துழாய் மாலை சேர்ந்து, வரைபோலே இருக்கிற பெருந்திருமார்வை உடையவரை; 'மைபோல் நெடுவரை வாய்த் தாழுமருவிபோல் தார் கிடப்ப' என்னக் கடவதிறே.

vaṇṭukaḷ neruṅki irukkiṟa cevvi+ tiruttuḻāy mālai cērntu, varaipōlē irukkiṟa perum tiru mārvai uṭaiyavarai; 'mai pōl neṭu(m) varaivāy+ tāḻum aruvi pōl tār kiṭappa' eṉṉa+ kaṭavatiṟē.

→ Him who has a large sacred chest that is like a mountain, joined by a garland of fresh sacred tulsi that bees swarm;

It is indeed befitting to say, 'As the garland lies, like a waterfall that flows down the kohl-like mountain' [A3 59].

♦*malar kaṇṇaṉai* – 'for Him with lotus-eyes'

செவ்வித்தாமரைப் பூப்போலே மலர்ந்த திருக்கண்களையுடை-யவரை

cevvi+ tāmarai+ pū+ pōlē malarnta tiru+ kaṇkaḷai ~uṭaiyavarai

---

[357] The TL lexicalises *alaiyeṟital* and defines it as 'to spread abroad,' which it illustrates with an example taken from a commentary on the *Tiruppāvai*.

In Public domain. Digitization Muthulakshmi Research Academy

→ Him who has sacred eyes that have bloomed like a fresh lotus flowers;

◆*mālai ~u̲r̲r̲u* e̲l̲untu* āṭi+ pāṭi+ tirintu** – 'rising, dancing, singing and wandering feeling love'

ஈக்கியையுடையவராய் இருந்தவிடத்திலிருக்க வொட்டாமை-யாலே எழுந்தாடுவது பாடுவது, வீதி வெரிக்க இருக்கமாட்-டாதே ஸஞ்சரித்து

bhaktiyai ~uṭaiyavarāy irunta ~iṭattil irukka ~oṭṭāmaiyālē e̲l̲untu āṭuvatu pāṭuvatu, prīti prerikka irukka māṭṭātē sañcarittu*

→ Due to being unable to stand in one place, being [filled] with devotion, [they] stand up, dance, sing, [and] unable to sit [still] as love excites [them], [they] wander around.

◆*araṅkaṉ emmāṉukkē mālai ~u̲r̲r̲iṭum toṇṭar vāḻvukku* – 'for the happy life of the servants who become mad on our Father, Raṅga'

கோயிலிலே ஸுலஹரான படியைக்காட்டி என்னை எழுதிக்-கொண்ட பெரிய பெருமாளுக்கே ஈக்கிகாயுமான பித்தேறித்திரியும் ஸ்ரீவைஷ்ணவர்களுடைய வைஷ்ணவலக்ஷ்மிக்கு

kōyililē sulabharāṉa paṭiyai+ kāṭṭi e̲n̲n̲ai e̲l̲utikkoṇṭa periyaperumāḷukkē bhaktikāryamāṉa pittē̲r̲i+ tiriyum śrīvaiṣṇavarkaḷuṭaiya vaiṣṇavalakṣmikku

→ To the wealth of Vaiṣṇavism of the Śrīvaiṣṇavas who wander about having become mad out of devotion for Periya Perumāḷ, who took me in writing [as a slave], having shown the way [He] is easily [accessible] in the Temple,

◆*mālai ~u̲r̲r̲atu* e̲n̲ neñcamē* – 'My heart felt desire'

பித்தேருநின்றது என் நெஞ்சு

pittē̲r̲ā-ni̲n̲r̲atu e̲n̲ neñcu.

→ My heart has remained constantly mad.

In Public domain. Digitization Muthulakshmi Research Academy

pācuram 2.9

மொய்த்துக்கண்பனி சோரமெய்கள்சி
லிர்ப்பவேங்கி யிளைத்துநின்
றெய்த்துக்கும்பிடு நட்டமிட்டெழுந்
தாடிப்பாடியி றைஞ்சியென்
அத்தனச்ச னரங்கனுக்கடி
யார்களாகி யவனுக்கே
பித்தராமவர் பித்தரல்லர்கண்
மற்றையார்முற்றும் பித்தரே.

moyttu+ kaṇ paṉi cōra meykaḷ
*cilirppa ~ēṅki ~iḷaittu niṉṟu**
eyttu+ kumpiṭu naṭṭam iṭṭu eḻuntu**
āṭi+ pāṭi ~iṟaiñci ~eṉ
*+attaṉ accaṉ araṅkaṉukku**
aṭiyārkaḷ āki ~avaṉukkē
pittar ām avar pittar allarkaḷ
maṟṟaiyār muṟṟum pittarē.

As the eyes exude tears that crowd together as [their] bodies bristle,
pining, standing exhausted, growing weary,
performing a worship dance,[358]

---

[358] It is hard to know if this is a type of dance or just random dancing: Piḷḷai glosses it *sasambhramaṇṛttam* ('frenzied dance'). *sambhrama* (both adj. and n.) is defined as 'whirling round, haste, hurry, flurry, confusion, agitation, bustling; activity, eagerness, zeal' (MW); the VG, according *sasambhramaṇṛttam* a separate entry, defines it as *paraparappuṭaṉ kūṭiya naṭaṉam* ('dance mingled with haste/energy/eagerness.' But Uttamūr (1999: 26) explains this as *avaṉ taṉ+ uru kāṭṭa vēṇṭum eṉṟu vaṇaṅkukaiyai tam ēḻmai nāṭṭiyattuṭaṉ ceytu* ('Miming with acts of humility [their] worshipping [Him] saying He should show [them] His form'). Annangaracharya (1966: 16) glosses it as 'performing a dance endowed with much uproar' (*mahā kōlāhalattōṭu kūṭiya narttaṉattai paṇṇi*).

In Public domain. Digitization Muthulakshmi Research Academy

rising, dancing, singing, bowing [and] becoming the servants[359] of
my Father, [my] Lord,[360] Raṅga,
they who are solely mad on Him[361] are *not* madmen,
[it is] the others who are complete madmen.[362]

2.9. Commentary

சுவதாரிகை - ஒன்பதாம் பாட்டு. பித்தேறித் திரிவார்க்கோ நீர் பித்தேறுவது? என்ன - பராவஸ்துவிஷயத்தில் பித்தேறுமவர்கள் பித்தர் அன்று என்கிறார்.

avatārikai - oṉpatām pāṭṭu. pittēṟi+ tirivārkkō nīr pittēṟuvatu? eṉṉa - prāptaviṣayattil pittēṟumavarkaḷ pittar aṉṟu eṉkiṟār.

→ Introductory note - Ninth song: when asked, 'Is it for those who wander about becoming mad that you are becoming mad?', he [Kulacēkaraṉ] says that those who become mad for the proper Object are not madmen.

◆*moyttu+ kaṇ paṉi cōra* – 'As the eyes exude tears that crowd together'

இரண்டு கண்ணாலே வஷூயாஸெபோலே சொரிய

iraṇṭu kaṇṇālē varṣadhārai pōlē coriya

→ As [they] shed tears like torrents of rain from [their] two eyes;

◆*meykaḷ cilirppa* – 'as [their] bodies bristle'

புளகிதகாத்ரராய்

puḷakitagātrarāy

→ Having become people with bodies that bristle [with emotion];

◆*ēṅki ~iḷaittu niṉṟu* eyttu+ kumpiṭu naṭṭam iṭṭu* eḻuntu* āṭi pāṭi ~iṟaiñci* – 'pining, standing exhausted, growing weary, performing worship dance, rising, dancing, singing, bowing'

---

[359] Uttamūr (1999: 26) points out that some commentators have opted for a different split for *aṭiyavar āki ~avarukkē*, etc. as *aṭiyavar ākiyavarukkē* ('solely to those who are devotees').

[360] See fn46.

[361] Literally, 'they are His madmen.'

[362] Uttamūr (1999: 26) suggests that *muṟṟum pittar* can also mean 'always mad.'

In Public domain. Digitization Muthulakshmi Research Academy

விஷயத்தை நினைத்தேங்கி இளைத்து ஶிதிலராய், அவ்வள-வன்றியிலே ஸ்தப்தராய் நின்று, அந்நிலையும் நில்லாதே

viṣayattai niṉaittu ēṅki iḷaittu śithilarāy, a+ ~aḷavu* aṉṟiyilē stabdharāy niṉṟu, a+ nilaiyum nillātē*

→ Having thought longingly of the Object, grown weary, become feeble;

and not just that, having stood paralyzed;

[and] since not even that state remained,

◆*kumpiṭu naṭṭam iṭṭu** – 'performing a worship dance'

ஸஸம்ப்ரமநர்த்தம் பண்ணி

sasambhramanṛttam paṇṇi

→ Performing a frenzied dance;

◆*iṟaiñci* – 'bowing'

தீர்க்கப்ரணாமத்தைப் பண்ணி

dīrghapraṇāmattai+ paṇṇi

→ Doing long prostrations;[363]

◆*eṉ attaṉ accaṉ* - 'my Father, [my] Lord'

எனக்கு ஜநகனுமாய் ஸ்வாமியுமானவன்

eṉakku janakaṉumāy svāmiyum āṉavaṉ

→ He who is my Father *and* my Lord;

◆*araṅkaṉukku* aṭiyārkaḷ āki* – 'becoming the devotees of (...) Raṅga'

பெரியபெருமாளுக்கு அநந்யப்ரயோஜநராய் இருக்கும் ஸ்ரீவைஷ்ணவர்களுக்கு அடியாராகி

periyaperumāḷukku ananyaprayojanarāy irukkum śrīvaiṣṇavarkaḷukku aṭiyār āki

→ Having become the servants of the Śrīvaiṣṇavas, who are without any other goal than Periya Perumāḷ;

---

[363] The VG defines *dīrgha-praṇāmam* as *nīḷa vīḻntu vaṇaṅkal* ('bowing lying prostrate to a great length').

In Public domain. Digitization Muthulakshmi Research Academy

◆*avaṉukkē pittar ām avar pittar allarkaḷ* - 'They, who are solely mad on Him, are not madmen'

அவர்க்கு ஹக்திஹான்களாய் ஹக்திகாயூமான பித்தேறித் திரிகிறவர்கள் பித்தரல்லர்கள்

avarkku bhaktimāṉkaḷāy bhaktikāryamāṉa pittēṟi+ tirikiṟavarkaḷ pittar allarkaḷ

→ Those who, having become His devotees, wander around being rendered mad as an effect of devotion, are not madmen.

◆*maṟṟaiyār muṟṟum pittarē* – '[it is] the others who are complete madmen'

இந்த ஹக்திகாயூமான பித்தில்லாதவர்களடைய பித்தரே. இக்கலக்கமிலாதே தெளிந்திருக்குமவர் ஸநகாதிகளேயாகிலும் அவர்கள் பித்தர்.

inta bhaktikāryamāṉa pittu illātavarkaḷ aṭaiya pittarē. i+ kalakkam ilātē teḷintu* irukkumavar sanakādikaḷē~ākilum avarkaḷ pittar.*

→ Those who do not have this madness that is an effect of devotion are completely mad. Those who have clarity without this agitation are mad, even if it be Sanaka and the like themselves.

pācuram 2.10

அல்லிமாமலர் மங்கைநாத
னரங்கன்மெய்யடி யார்கள்தம்
எல்லையில்லடி மைத்திறத்தினி
லென்றுமேவு மனத்தனும்
கொல்லிகாவலன் கூடல்நாயகன்
கோழிக்கோன்குல சேகரன்
சொல்லிலின்றமிழ் மாலைவல்லவர்
தொண்டர்தொண்டர்க ளாவரே.

In Public domain. Digitization Muthulakshmi Research Academy

alli mā malar maṅkai nātaṉ
araṅkaṉ mey+ aṭiyārkaḷ tam
ellai ~il aṭimai tiṟattiṉil
eṉṟum mēvu maṉattaṉ ām
kolli kāvalaṉ kūṭal nāyakaṉ
kōḻi+ kōṉ kulacēkaraṉ
collil iṉ tamiḻ mālai vallavar
toṇṭar toṇṭarkaḷ āvarē.

Those who master the sweet Tamil garland in the words of
Kulacēkaraṉ,
the guardian of Kolli, the master of Kūṭal, the king of Kōḻi,
who has a heart that dwells[364] forever in the state of limitless[365]
servitude of the true servants of
Raṅga, the Lord of the Woman on the big lotus blossom,[366]
shall become the servants' servants.

2.10. Commentary

◆*alli mā malar maṅkai nātaṉ araṅkaṉ* - 'Raṅga, the Lord of the Woman on the big lotus blossom'

ஸ்ரியஃபதியான பெரியபெருமாளுடைய

śriyaḥpatiyāṉa periyaperumāḷuṭaiya

→ Of Periya Perumāḷ, who is Śrī's Husband;

◆*mey+ aṭiyārkaḷ tam* – 'of the true servants'

சுநநுவுயொஜநராயிருக்கும் ஸ்ரீவைஷ்ணவர்களுடைய

---

[364] Uttamūr (1999: 27) understands *mēvu* as 'that desires.'

[365] Uttamūr draws the reader's attention to the fact that *ellai~ il* is sometimes read as *ellaiyil*, i.e. *ellai* in the instrumental case, in which case it means 'servitude of the fringes,' which, according to him, refers to servitude to the devotees. For more on this interpretation, see Uttamūr 1999: 27.

[366] Uttamūr (1999: 27) interprets *alli mā malar* as 'a big lotus with inner petals (=*alli*),' and Annangaracharya (1966: 16) as 'an excellent lotus with inner petals.'

In Public domain. Digitization Muthulakshmi Research Academy

ananyaprayojanarāy irukkum śrīvaiṣṇavarkaḷuṭaiya

→ Of the Śrīvaiṣṇavas, who are without any other goal [than Him];

◆*ellai ~il aṭimai tiṟattiṉil eṉṟum mēvu maṉattaṉ ām* – 'who has a heart that dwells forever in the state of limitless servitude'

'சூத்ஹாஸ்ய'த்திலே என்றும் ஒக்கப் பொருந்தின திருவுள்ளத்தை உடையராம்

'ātmadāsya'ttilē eṉṟum okka+ poruntiṉa tiruvuḷḷattai uṭaiyarām

→ He who has [his] sacred heart that is forever fully set in the 'the servitude of the soul' (*Daśavidhahetunirūpaṇa* 105.2[367]);

◆*kolli kāvalaṉ kūṭal nāyakaṉ kōḻi+ kōṉ* - 'the guardian of Kolli, the master of Kūṭal, the king of Kōḻi'

கொல்லிக்கும் மதுரைக்கும் உறையூர்க்கும் நாயகரான பெருமாள்; பெரியவுடையாருடைய இழவால் வந்த வெறுப்பாலே, 'வநவாஸொ மஹோதயஃ' என்று வநத்துக்குப் போந்தது ப்ரியமா-யிருந்தவர்க்கு 'ராஜ்யாத்ஸ்ரம்ஶோ வநெவாஸஃ' என்று இவ்விழவாலே அடியில் போந்தவையும் எல்லாம் தமக்கு வெறுப்புக்குடலானா-போலே; 'ஊனேறு செல்வத்துடற்பிறவியான் வேண்டேன்' என்றும், 'இவ்வரசும் யான் வேண்டேன்' என்றும் சொல்லுகிற இவர்க்குத் ததீயஶேஷக்ஷத்தைத் தந்த ஜந்ம் என்று ராஜஜந்ம் தன்னையும் கொண்டாடுகிறாரிறே.

kollikkum maturaikkum uṟaiyūrkkum nāyakarāṉa perumāḷ; periya-vuṭaiyāruṭaiya iḻavāl vanta veṟuppālē, 'vanavāso mahodayaḥ' eṉṟu vanat-tukku+ pōntatu priyamāy iruntavarkku 'rājyād bhraṃśo vane vāsaḥ' eṉṟu i+ ~iḻavālē aṭiyil pōntavaiyum ellām tamakku veṟuppukku uṭal āṉāpōlē; 'ūṉ ēṟu celvattu* uṭal piṟavi yāṉ vēṇṭēṉ' eṉṟum, 'i+ ~aracum yāṉ vēṇṭēṉ' eṉṟum collukiṟa ivarkku+ tadīyaśeṣatvattai+ tanta janmam eṉṟu rājajanmam taṉṉaiyum koṇṭāṭukiṟāriṟē.*

→ The Perumāḷ, who is the master of Kolli, Madurai and Uṟaiyūr;

---

[367] The *Daśavidhahetunirūpaṇa* is part of the *Vaikhānasasūtratātparyacintāmaṇi* by Śrīnivāsamakhi Vedāntadeśika.

In Public domain. Digitization Muthulakshmi Research Academy

For Him [Rāma], for whom going to the forest was pleasant, [as He] had declared, 'Living in the forest is a great fortune' [VR 2.22.29[368]], all that happened before became causes for disgust because of [Jaṭāyu's] death, which made [Him] consider [Himself] 'deprived of the kingdom, living in the forest' [VR 3.63.21a] due to the disgust that was caused by the death of Periya Uṭaiyār [i.e., Jaṭāyu].

Similarly, he [Kulacēkaraṉ] who, saying 'I will not desire birth in a body, the wealth of which [consists in having] flesh that builds up' [PTM 4.1] and 'I do not want this kingdom [either]' [PTM 4.5], is indeed celebrating [his] very royal birth, saying that this is the birth that granted him subservience[369] to His people.

◆*collil iṉ tamiḻ mālai vallavar* – 'those who master the sweet Tamil garland in the words [of Kulacēkaraṉ]'

இனிதான ஶப்தங்களையுடைய தமிழ்த்தொடை வல்லவர்கள்

iṉitāṉa śabdaṅkaḷai ~uṭaiya tamiḻ+ toṭai vallavarkaḷ

→ Those who master the Tamil garland that has sweet words -

◆*toṇṭar toṇṭarkaḷ āvarē* – 'shall become the servants' servants'

இவர் ஆசைப்பட்டுப்போந்த ஹாரவதஶெஷக்வபர்யுந்தமாகிற ஸுரஷார்த்தை லபிப்பர்கள்.

ivar ācaippaṭṭu+ pōnta bhāgavataśeṣatvaparyantam-ākiṟa puruṣārthattai labhipparkaḷ.

→ [They] will obtain the goal of man[370] that includes being of the utmost subservience to the devotees of God, which he [Kulacēkaraṉ] has desired.

---

[368] This sloka is not found in the critical edition of the text.

[369] Please see fn478 on *śeṣatva.*

[370] Human goals are said to be four in number: dharma (*dharma*), wealth (*artha*), sensual pleasure (*kāma*) and moksha (*mokṣa*). The Śrīvaiṣṇavas believe that service to God is the greatest human goal.

In Public domain. Digitization Muthulakshmi Research Academy

Decade 3 – *mey+ il vāḻkkai*

சுவதாரிகை - 'பேராளன் பேரோதும் பெரியோரையொருகாலும் பிரிகிலேன்' என்று, ஹரவத்ஸாவணூம் ததீயஶேஷகூபயூதமாய், அவர்களல்லது செல்லாமை பிறக்குமளவும் உண்டானது சொல்லிற்று, கீழில் திருமொழியில். 'எண்ணாதமானிடத்தை யெண்ணாதபோதெல்லாமினியவாறே' என்றும், 'மானிடவரல்லரென்றென்மனத்தே வைத்தேனே' என்றும், 'பித்தனென்றே பிறர்கூற' என்றும் பிறக்கும் சுவஸ்யெயுண்டு ஹரவத்ஸாவணூத்தாலே; முன்பிலதுக்கு ஸஜ்ஜஸ்வஸாசுமேயாய்த்து வேண்டுவது; அடிமை அவர்கள் கொள்ளக்கொள்ளவிறே செய்வது. ப்ராதிகூலூத்தில் வஜிூத்தே நிற்கவேணும். ஹரவத்ஸாணங்களோபாதி விஹூதியும் ததீயகூாகாரத்தாலே சுநூஹாவூமென்று சொன்ன ஶாஸ்தந்தானேயிறே இத்தை த்யாஜ்யமென்றதும். ஜ்ஞாநகாயூமாயிறே ததீயர் உஜ்ஜெஶ்யமாகிறதும்; தஶொஶுணப்ரஶுரரோடு ஸஹவாஸம் பொருந்திற்றாகில் சுஜ்ஞாநகாயூமாயிறே.

'ஶத்ஸ்ஸவுஶஹ்ய' என்று ஸாஶாந்யஸுதி பண்ணின ஶ்ரீப்ரஹ்லாதாழ்வான் ப்ரூவூாவஸ்யெயில், 'ஶத்ரிதுஃ' என்று அவனை ரக்ஷிக்கப் பார்த்தவன் ப்ராதிகூலூத்திலே விஞ்சினவாறே அவனை விட்டுக் காட்டிக் கொடுத்தானிறே. ஶ்ரீவிஹீஷணாழ்வான் ஆந்தனையும் ஹிதம் சொல்லிப் பார்த்துத் தன் ஹிதத்துக்கு மீளாத சுவஸ்யெயானவாறே நெருப்புப் பட்டவிடத்தில் விலக்கவொண்ணாதபோது தன்னைக்கொண்டு தான் தப்புவாரைப்போலே, ப்ராதிகூலூம் அசலிட்டுத் தன்னளவும் வருமென்று தன்னைக்கொண்டு தான் தப்பினானிறே. ப்ராதிகூலூமாகிறது – ஹொத்ஸாஹிஶாநிகளாகையும், விஷயப்ரவணராயிருக்கையும், ஹொக்யூதிரிக்தம் வெறொரு வஸ்து உண்டென்றறியாதிருக்கையுமிறே. இப்படி இருப்பாரோடு எனக்குப் பொருந்தாதென்கிறார் இத்திருமொழியில்.

avatārikai - 'pērāḷaṉ pēr ōtum periyōrai ~orukālum pirikilēṉ' eṉṟu, bhagavadprāvaṇyam tadīyaśeṣatvaparyantamāy, avarkaḷ allatu cellāmai piṟakkum-aḷavum uṇṭāṉatu colliṟṟu, kīḻil tirumoḻiyil. 'eṇṇāta māṉiṭattai

In Public domain. Digitization Muthulakshmi Research Academy

~eṉṉāta pōtu ellām iṉiya ~āṟē' eṉṟum, 'māṇiṭavar allar eṉṟu* eṉ maṉattē vaittēṉē' eṉṟum, 'pittaṉ eṉṟē piṟar kūṟa' eṉṟum piṟakkum avasthai ~uṇṭu bhagavadprāvaṇyattālē; muṉpil-atukku saṅkalpamātramē~āyttu vēṇṭuvatu; aṭimai avarkaḷ koḷḷa+ koḷḷaviṟē ceyvatu. prātikūlyattil varjittē niṟka vēṇum. bhagavadguṇaṅkaḷ ōpāti vibhūtiyum tadīyatvākārattālē anubhāvyam eṉṟu coṉṉa śāstram tāṉēyiṟē ittai tyājyam eṉṟatum. jñānakāryamāyiṟē tadīyar uddeśyam ākiṟatum; tamoguṇapracurarōṭu sahavāsam poruntiṟṟu*ākil ajñānakāryamāyiṟē.*

'mattas sarvam aham' eṉṟu sāmānyabuddhi paṇṇiṉa śrī prahlādāḻvāṉ pūrvāvasthaiyil, 'matpituḥ' eṉṟu avaṉai rakṣikka+ pārttavaṉ prātikūlyattilē viñciṉavārē avaṉai viṭṭu+ kāṭṭi+ koṭuttāṉiṟē. śrīvibhīṣaṇāḻvāṉ āntaṉaiyum hitam colli+ pārttu+ taṉ hitattukku mīḷāta avasthai ~āṉavārē neruppu+ paṭṭa ~iṭattil vilakka ~oṇṇātapōtu taṉṉai+ koṇṭu tāṉ tappuvārai+ pōlē, prātikūlyam acaliṭṭu+ taṉ+aḷavum varum eṉṟu taṉṉai+ koṇṭu tāṉ tappiṉāṉiṟē. prātikūlyam ākiṟatu - dehātmābhimānikaḷ ākaiyum, viṣayapravaṇarāy irukkaiyum, dehātvyatiriktam veṟu oru vastu uṇṭu* eṉṟu* aṟiyātu* irukkaiyumiṟē. ippaṭi iruppārōṭu eṉakku+ poruntātu* eṉkiṟār i+ tirumoḻiyil.*

→ Introductory note. As the inclination towards God became extended to the subservience for His people, saying 'I will not be able to part even for a moment from the great ones who recite the names of Him who bears [several] names'[371] [PeTM 7.4.4], [Kulacēkaraṉ] said in the earlier *tirumoḻi* that [it] arose to the extent that there occurred [in him] an inability to endure without them. Due to the inclination towards God, there is a state that is produced as described in '...the way all the time [spent] not thinking of the humans who do not think [of Him] is sweetly [spent]' [PeTM 11.6.7], 'I have kept in my mind that they are not humans' and 'For the others to call [them] mad' [TVM 3.5.8]. Only the resolve [to be favourable to God] is necessary for what was [mentioned] before[372]; [but one can] perform servitude [to the

[371] The TL defines *pēr-āḷaṉ* thus.
[372] i.e. servitude to God.

In Public domain. Digitization Muthulakshmi Research Academy

devotees] indeed [only] as and when they accept [it].[373] It is imperative to abandon [those who are] in [the state of being] unfavourable [to God]. It is indeed the very shastras, which had said that the world, like God' qualities, is fit to be enjoyed by those who identify as belonging to Him, that also asked [us] to renounce this. It is as an effect of knowledge that His people become the aim. If [one] associates cordially with those filled with the quality of tamas, it is indeed the effect of ignorance.

Śrī Prahlād'*āḻvāṉ*, who used common sense thinking, 'All [is] from Me, I [am all]' [VP 1.19.85], [and] who tried at the initial stage to protect him [Hiraṇyakaśipu] thinking '[He is] my father' [VP 1.20.21], indeed betrayed [him],[374] having abandoned [him] as [he] was excessive in [his] disfavour [towards God]. Having tried to give as much sage counsel as possible, as the situation became unredeemable for his [own] good, like those who remove themselves fleeing a place on fire when [they] cannot prevent [others from staying back], Śrī Vibhīṣaṇ'*āḻvāṉ* removed himself [and] fled, thinking that [Rāvaṇa's] disfavour [towards God], passing beyond the limits [of Rāvaṇa], will attain even him. Disfavour [towards God] means [the following]: it is being one who considers the body to be the soul, being inclined towards [wordly] objects, and being without the knowledge of the existence of an object other than the body [i.e. the soul].[375] In this *tirumoḻi*, he says that '[Association] with such people will not do for me.'

---

[373] This expression *koḷḷa-koḷḷa* is not very clear. It could also be that the second *koḷḷa* is there to emphasize the verb that precedes it; one of the meanings of the lexicalised *koḷḷa* is 'an auxiliary used, for the sake of emphasis, along with another verbal participle denoting reason or time' (TL). Velukkudi (2008: 3.0) glosses *koḷḷa-koḷḷa ~iṟē* as *koṇṭāl tāṉ* ('only if [they] accept').

[374] The lexicalised *kāṭṭi+ koṭuttāṉ* means 'he betrayed' although it is not very clear how old this meaning is. Velukkudi (2008: 3.0) points out that in this case, this expression has to be taken in its non-lexicalised form, which would give this part of the sentence the meaning 'He showed [his father where God was].' The VG also glosses *kāṭṭi-koṭukkai* as *kāṭṭukai* ('to show') and *kāṭṭik koṭuttu* as *pārkumpaṭi ceytu* ('make [someone] see').

[375] The obstacles to reaching God are traditionally considered to be the following: not knowing about the truths (*tattva-traya*, or 'the three truths – see fn287); having the

In Public domain. Digitization Muthulakshmi Research Academy

pācuram 3.1

மெய்யில் வாழ்க்கையை மெய்யெனக் கொள்ளுமிவ்
வையந் தன்னொடுங் கூடுவ தில்லையான்
ஐய னேயரங்கா வென்ற ழைக்கின்றேன்
மையல் கொண்டொழிந் தேனென்தன் மாலுக்கே.

mey+ il vāḻkkaiyai mey+ eṉa+ koḷḷum i+
vaiyam taṉṉoṭum kūṭuvatu illai yāṉ*
aiyaṉē ~araṅkā ~eṉṟu aḻaikkiṉṟēṉ*
maiyal koṇṭu oḻintēṉ eṉ taṉ mālukkē.*

There will be no joining, for me, with this earth that takes unreal life to be real.[376]
I cry out saying, 'O Master! O Raṅga!' I have ended up bearing mad [love] for my own Māl.

3.1. Commentary

◆*mey+ il vāḻkkaiyai mey+ eṉa+ koḷḷum* – '[the world] that takes this unreal life to be real'

மெய்யென்றும் பொய்யென்றும் நிலையில்லாமையையும், நிலை-நிற்குமத்தையும் சொல்லுகிறது. நிலைநில்லாததிலே, நித்யமான சூத்ரவஸ்துவில் பண்ணும் ப்ரதிபத்தியைப் பண்ணுமென்னுதல்,

---

illusion that the body itself is the soul; not knowing that the self is dependent on God; not having any knowledge of *śeṣatva* (see fn478); bearing devotion for other gods; having a penchant for worldly pleasures; going against shastric injunctions by doing what is forbidden and not doing what is required (Deśikan 1994: 11).

[376] Probably because these words seem to come out of an Advaita work, Piḷḷai takes *mey* and *mey+ il* as 'permanent' and 'impermanent.' Uttamūr (1999: 28) chooses to interpret *mey* as 'body,' thereby glossing this part of the sentence as 'life derived from the body'; he reflects that *meyyil* can also mean 'true' if taken to be in the seventh case, in which case *meyyil vāḻkkai* would mean 'true life'; and then he interprets the *mey* that occurs the second time as 'body,' and explains the sentence could mean 'those who take the body to be true life.'

In Public domain. Digitization Muthulakshmi Research Academy

மெய்யிலே உண்டான வாழ்க்கை என்னுதல்; அதாகிறது - ப்ரக்ஜ்ஞியைப் பற்றிவரும் ப்ராக்ஞதஹொமங்களிறே.

mey+ eṉṟum poy+ eṉṟum nilai ~illāmaiyaiyum, nilainiṟkumattaiyum collukiṟatu. nilainillātatilē, nityamāṉa ātmavastuvil paṇṇum pratipattiyai+ paṇṇum eṉṉutal, meyyilē uṇṭāṉa vāḻkkai eṉṉutal; atākiṟatu - prakṛtiyai+ paṟṟivarum prākṛtabhogaṅkaḷiṟē.

→ Permanence and impermanence are spoken of as real and unreal.[377]

Meaning, [the world] sees in that which impermanent, what [is to be] seen in the permanent essence of the soul;

[Or else,] it means that it was life that came into being in a body [*mey*].[378] That is to say, [they are] indeed ordinary enjoyments that come attached to the body.[379]

◆*i+ vaiyam taṉṉoṭum kūṭuvatu* illai yāṉ* - 'There will be no joining, for me, with this earth'

தெஹாத்மாபிமாநிகளாயிருப்பாரோடு எனக்கொரு சேர்த்தியில்லை.

dehātmābhimānikaḷāy iruppārōṭu eṉakku oru cērtti ~illai.*

→ For me, there is no mixing [whatsoever] with those who take the body to be the soul.

◆*aiyaṉ ityādi* – 'Master,' etc.

தெஹாக்யதிரிக்தம் வேறொருவருண்டென்று அறிந்தவன் என்கிறார்.

dehātvyatiriktam vēṟu oruvar uṇṭu* eṉṟu aṟintavaṉ eṉkiṟār.*

→ He [Kulacēkaraṉ] says that he knows that there exists another that is different from the body.

---

[377] The modern editor makes this more explicit by clarifying that what the Āḻvār says is not similar to what the Buddhists and the Advaitins claim, i.e., that this world is illusory (Piḷḷai & Aiyangar 1997: 91fn).

[378] This second reading takes *mey* as body, and *il* as locative suffix.

[379] The word *prakṛti* has many meanings, and one of the recurrent ones in the Maṇipravāḷam texts is 'a body' (VG). Aiyangar (Piḷḷai & Aiyangar 1997: 92) also glosses it as *śarīram* ('body').

In Public domain. Digitization Muthulakshmi Research Academy

◆*aiyaṉē* – 'O Master!'

நிரூபாதிகபந்துவே

nirupādhikabandhuvē

→ O unconditional Kindred![380]

◆*araṅkā* – 'O Raṅga!'

அநுஷ்டானபர்யந்தம் ஆக்கின மூதலித்தாபோலே கோயிலிலே வந்து ஸுலபனானவனே

anuṣṭhānaparyantam ākkiṉa mūtalittā pōlē kōyililē vantu sulabhaṉ-āṉavaṉē

→ As if to establish [this] with evidence, O You who, having put it into practice,[381] became easily [accessible] by coming to the Temple!

◆*eṉṟu* aḻaikkiṉṟēṉ* - 'I cry [out] saying'

காரியப்பாடறக் கூப்பிடாநின்றேன்.

kāriyappāṭu aṟa+ kūppiṭā-niṉṟēṉ.*

→ I have kept calling [You] with no purpose.[382]

◆*maiyal koṇṭu* oḻintēṉ eṉ taṉ mālukkē* – 'I have ended up bearing mad [love] for my own Māl'

அவன் எனக்குப் பித்தேறினபடியைக்கண்டு நானும் அவனுக்குப் பித்தனானேன்.

avaṉ eṉakku+ pittēṟiṉa paṭiyai+ kaṇṭu nāṉum avaṉukku+ pittaṉ āṉēṉ.

→ Seeing how He became mad for me, I too became mad for Him.

---

[380] Aiyangar (Piḷḷai & Aiyangar 1997: 92fn) explains that the relation with God is a most natural one, not being like the relations caused by karma. Chari (1997: 82-83) points out that, as opposed to *sopādhika-bandhutva*, or 'relationship conditioned by external factors,' relationship with God is permanent and has no conditions like blood affinity, and it cuts across births.

[381] The VG defines *anuṣṭhānaparyantam* as *naṭai muṟai varayil* (literally, 'up to [putting it into] practice').

[382] i.e. he calls Him for the sake of calling Him, with no other aim.

In Public domain. Digitization Muthulakshmi Research Academy

pācuram 3.2

நூலி னேரிடை யார்திறத் தேநிற்கும்
ஞாலந் தன்ஞெடுங் கூடுவ தில்லையான்
ஆலியாவழையா வரங்கா வென்று
மாலெ முந்தொழிந் தேனென்தன் மாலுக்கே.

nūliṉ nēr iṭaiyār tiṟattē niṟkum
ñālam taṉṉoṭum kūṭuvatu illai yāṉ*
āliyā ~aḻaiyā ~araṅkā ~eṉṟu
māl eḻuntu oḻintēṉ eṉ taṉ mālukkē.*

There will be no associating, for me, with the world
that remains by the side of women with waists finer than thread.
Dancing, calling out loud 'O Raṅga!' I have ended up with desire rising
for my own Māl.

3.2. Commentary

◆*nūliṉ nēr iṭaiyār tiṟattē niṟkum* – '[the world] that remains by the side of women with waists finer than thread'

நூல்போலே நுண்ணிய இடையையுடையராயிருக்கும் ஸ்ரீகள் திறத்திலே நிற்கும். ஒரு ஸுவயவத்தை ஸுஸ்ரூஷிக்கப்புக்கால் மற்றைய ஸுவயவத்தில் போகமாட்டாதே நிற்கும்.

nūl pōlē nuṇṇiya iṭaiyai ~uṭaiyarāy irukkum strīkaḷ tiṟattilē niṟkum. oru avayavattai anubhavikka+ pukkāl maṟṟaiya avayavattil pōka māṭṭātē niṟkum.

→ [The people of the world] remain [absorbed] in the matter of women who have waists as slender as a thread. [They] remain unable to go to another part of the body when [they] begin enjoying one [part of it].

◆*ñālam taṉṉoṭum kūṭuvatu* illai yāṉ* - 'There will be no associating, for me, with the world'

In Public domain. Digitization Muthulakshmi Research Academy

வராவதுவிஷயத்தில் இருக்கக்கடவ இருப்பை அவராவது-விஷயத்தே இருக்குமவர்களோடு எனக்கு ஒரு ஸம்பந்தமில்லை.

prāptaviṣayattil irukka+ kaṭava iruppai aprāptaviṣayattē irukkumavar-kaḷōṭu eṉakku oru sambandham illai.

→ There is no association for me with those who behave towards improper objects, the way they ought to behave towards the proper Object.

•*āliyā ityādi* – 'dancing,' etc.

இவர்கள் அவராவதுவிஷயத்திலே படும் பாடெல்லாம் வரா-விஷயத்தே படுமவன் நான் என்கிறார்.

ivarkaḷ aprāptaviṣayattilē paṭum pāṭu ellām prāptaviṣayattē paṭumavaṉ nāṉ eṉkiṟār.*

→ He says that 'I am someone who experiences for the appropriate Object what suffering they experience for inappropriate objects.'

•*āliyā ~aḻaiyā ~araṅkā ~eṉṟu* – 'dancing, calling out loud saying, "O Raṅga!"'

வீதிவரகூஷாத்தாலே இருக்கமாட்டாதே ஆலியா, பெரியபெரு-மாள் திருநாமத்தைச் சொல்லி, அடைவுகெடக் கூப்பிட்டு

prītiprakarṣattālē irukka māṭṭātē āliyā, periyaperumāḷ tirunāmattai+ colli, aṭaivu keṭa+ kūppiṭṭu

→ Dancing, because of being unable to sit [still] due to excessive love, uttering the sacred names of Periya Perumāḷ, calling out in a disorderly manner[383];

•*māl eḻuntu* oḻintēṉ eṉ taṉ mālukkē* – 'I have ended up with desire rising for my own Māl'

'தெந தெ தஹநாவதாः' என்னுமாப்போலே அவன் என் பக்கல் வ்யாமுஹனைபடி கண்டு நானும் பித்தேறினேன்.

---

[383] Velukkudi (2008" 3.2) points out that Piḷḷai calls this disorderly manner since the words in the *pācuram* need to be reshuffled if a proper meaning is to be found: *āliyā ~aḻaiyā ~araṅkā ~eṉṟu* should have been written as *āliyā ~araṅkā ~eṉṟu ~aḻaiyā.*

In Public domain. Digitization Muthulakshmi Research Academy

'tena te tam anuvratāḥ' eṉṉumā+ pōlē avaṉ eṉ pakkal vyāmugdhaṉ āṉapaṭi kaṇṭu nāṉum pittēṟiṉēṉ.

→ As it is said in, 'Therefore they are ardently attached to Him' [VR 2.15.11c], seeing how He became possessed with great love for me, I too have become mad [about Him].

pācuram 3.3

மார ஞர்வரி வெஞ்சிலைக் காட்செய்யும்
பாரி ஞரொடுங் கூடுவ தில்லையான்
ஆர மார்வ னரங்க னனந்தனன்
நார ணன்நர காந்தகன் பித்தனே.

māraṇār vari vem cilaikku āṭceyyum*
pāriṇāroṭum kūṭuvatu illai yāṉ*
āra(m) mārvaṉ araṅkaṉ aṉantaṉ nal
nāraṇaṉ narakāntakaṉ pittaṉē.

There will be no associating, for me, with the people of [this] earth who pay homage to the cruel striped bow of the venerable Kāma.[384]
[I am] the madman of Raṅga, Him with a pearl necklace on the chest, the Infinite One, the good Nārayaṇa, the Destroyer of hell.[385]

3.3. Commentary

◆*māraṇār vari vem cilaikku* āṭceyyum* – '[the people] who pay homage to the cruel striped bow of the venerable Kāma'

காமனுடைய உஷ்ணீயமாய்த் தப்பவொண்ணுதபடி கொடிதா-யிருக்கிற வில்லுக்குக் குடிமகனுய்த் திரியும் பாரிஞரொடுங்

[384] Kāma or Manmatha is described as having a sugarcane for a bow, the string of which is made up of beetles and flowers serving as the tips of the arrows (Vettam 1975 : 379). The honorific here is probably ironic, which is difficult to render in English.
[385] *narakāntakaṉ* could also mean 'the Destroyer of Naraka,' the latter being an asura.

In Public domain. Digitization Muthulakshmi Research Academy

கூடுவதில்லையான் என்னுதல்; 'பாரில் ஆரொடும் கூடுவதில்லை-யான்' என்னுதல்; 'சார்ங்கமென்னும் வில்லாண்டான்' தனக்கு ஆட்செய்யுமவன் நான்.

kāmaṉuṭaiya darśanīyamāy+ tappa ~oṇṇātapaṭi koṭitāy irukkiṟa villukku+ kuṭimakaṉāy+ tiriyum pāriṉāroṭum kūṭuvatu illai yāṉ eṉṉutal; 'pāril āroṭum kūṭuvatillai yāṉ' eṉṉutal; cārṅkam eṉṉum villāṇṭāṉ taṉakku āṭceyyumavaṉ nāṉ.*

→ Meaning, 'There is no association for me with the people of [this] earth, who wander about as the servants of Kāma's beautiful bow, which is cruel [by] being inescapable;

meaning, 'I will not associate myself with anyone from the earth.'[386]

'I am someone who serves the "Wielder of the bow called Śārṅga"' [*Tirupallāṇṭu* 12].[387]

◆*āra(m) mārvaṉ araṅkaṉ* - 'Raṅga with a pearl necklace'

ஆகர்ஷகமான ஒப்பனையையுடைய பெரியபெருமாள்

ākarṣakamāṉa oppaṉaiyai ~uṭaiya periyaperumāḷ

→ Periya Perumāḷ, who has attractive adornments;

◆*aṉantaṉ* - 'the Infinite One'

மநுஷ்யத்வே பரத்வம்போலே இங்கே வந்து ஸுலபராய் கிடக்கச்செய்தே, பரிச்சேதிக்கவொண்ணாதபடி இருக்கிறவர்.

manuṣyatve paratvam pōlē iṅkē vantu sulabharāy kiṭakka+ ceytē, paricchedikka ~oṇṇātapaṭi irukkiṟavar.

→ He who is such that He cannot be discerned even as, having come here, He reclines as an easily [accessible] One, as if [to show] supremacy [in His] human [form];

◆*nal nāraṇaṉ* - 'the good Nārayaṇa'

---

[386] Piḷḷai shows the expression can be split in two ways: *pāriṉār* + *ōṭum* ('with the people of the earth), or *pāriṉ* (the *ṉ* of *iṉ* being the sandhi of the locative *il*) + *āroṭum* ('with no one on this earth').

[387] Piḷḷai believes that Kulacēkaraṉ prefers the Wielder of another bow, i.e. Nārāyaṇa with His Śārṅga.

In Public domain. Digitization Muthulakshmi Research Academy

தன்னுடைமையை விடமாட்டாமையாலே அழுக்கை விரும்புமவன்.

taṉ+ uṭaimaiyai viṭa māṭṭāmaiyālē aḻukkai virumpumavaṉ.

→ He who likes impurity[388] because of [His] inability to give up [what is] His property[389];

◆*narakāntakaṉ pittaṉē* – 'the Destroyer of hell'

அவன் தன் வாத்ஸல்யத்தாலே மேல் விழாநிற்க நடுவே விரோதியும் போய்க்கொடு நிற்குமிறே. இப்படி இருக்கிறவனுக்குப் பித்தனே.

avaṉ taṉ vātsalyattālē mēl viḻā-niṟka naṭuvē virodhiyum pōykkoṭu niṟkumiṟē. ippaṭi irukkiṟavaṉukku+ pittaṉē.

→ While He keeps forcibly[390] entering [the devotees' hearts] out of parental affection,[391] the obstacles that [come] in between will indeed go away. [I am] mad about Him who is thus.

pācuram 3.4

உண்டி யேயுடை யேயுகந் தோடுமிம்
மண்ட லத்தொடுங் கூடுவ தில்லையான்
அண்ட வாண னரங்கன்வன் பேய்முலை
யுண்ட வாயன்றன் னுன்மத்தன் காண்மினே.

uṇṭiyē ~uṭaiyē ~ukantu ōṭum i+*
maṇṭalattoṭum kūṭuvatu illai yāṉ*
aṇṭa(m) vāṇaṉ araṅkaṉ val pēy mulai
~uṇṭa vāyaṉ taṉ +uṉmattaṉ kāṇmiṉē.

---

[388] See fn391.

[389] The jivas (*svam*) are said to be the property of God (*svāmin*).

[390] This meaning is conveyed by the VG, which glosses *mēl viḻa* as *valiya puka* ('to enter forcibly').

[391] This is one of God's qualities (See fn176). The *teṉkalai* branch firmly believes that God relishes the devotee's defects, just as a cow licks off the dirt of its calf's (*vatsa*) body with pleasure (e.g. SVB 16, *Mumu* 211 & *Mumu* 262). However, the *vaṭakalai* side thinks that the *teṉkalai* position is excessive: God will certainly overlook the defects, but not go to the extent of condoning sins; He will merely *tolerate* them (RTS 29).

In Public domain. Digitization Muthulakshmi Research Academy

There will be no associating, for me, with this orb[-like earth]
that runs after food and clothes desiring [them].
See! I am the madman of
Him whose mouth sucked the breast of the mighty demoness,[392]
Him of Raṅgam, Him who resides in the [cosmic] egg.[393]

3.4. Commentary

◆*uṇṭiyē uṭaiyē ukantu* ōṭum* – 'who run after food and clothes desiring [them]'

உபாஸநத்துக்கு ஶரீரம் வேண்டுகையாலே அது யரிக்க வேண்டுமளவன்றியிலே எல்லாவற்றையும் அழியமாறி உண்டியும் உடையும் ஆக்கும்.

upāsanattukku śarīram vēṇṭukaiyālē atu dharikka vēṇṭum-aḷavu aṉṟiyilē ellāvaṟṟaiyum aḻiyamāṟi uṇṭiyum uṭaiyum ākkum.*

→ Since [one] needs a body for [God's] worship, instead of sustaining it only as much as needed, [people] transform everything into food and clothes so that it is so changed as to obliterate its identification.

◆*i+ maṇṭalattoṭum kūṭuvatu* illai yāṉ* - 'There will be no associating, for me, with this orb[-like earth]'

'உண்ணுஞ்சோறு பருகுநீர் தின்னும் வெற்றிலையுமெல்லாங் கண்ணன்' என்றிருக்க ஒரு விபூதி உண்டானாப்போலே ப்ராக்ஜ் தபொகங்களை விரும்புகைக்கொரு விபூதியிறே இதுவும்.

'uṇṇum cōṟu paruku nīr tiṉṉum veṟṟilaiyum ellām kaṇṇaṉ' eṉṟirukka oru vibhūti uṇṭāṉā+ pōlē prākṛtabhogaṅkaḷai virumpukaikku oru vibhūtiyiṟē ituvum.*

→ Just as a world was created [where people could] continue saying, 'The food that is eaten, the water that is drunk, the betel that is eaten,

---

[392] A reference to Kṛṣṇa killing Pūtanā.

[393] Taking *aṇṭa* to mean 'sky' or 'the supreme abode,' Uttamūr (1999: 30) understands *aṇṭavāṇaṉ* as 'He who resides in the supreme abode.' He also points out a variant: *uṇṭavāyaṉ* ('He with a mouth that had eaten').

In Public domain. Digitization Muthulakshmi Research Academy

everything is Kṛṣṇa' [TVM 6.7.1], this one too is indeed a world [created] for the sake of coveting ordinary enjoyments.[394]

◆*aṇṭa(m) vāṇaṉ* - 'He who resides in the [cosmic] egg'

சுண்ணாஹவ்ருதிர்களுக்கு நிவ்ராஹகன்.

aṇḍāntarvartikaḷukku nirvāhakaṉ.

→ The Protector[395] of those who live within the earth;[396]

◆*araṅkaṉ* - 'He of Raṅgam'

இதுக்கு நிவ்ராஹகனாயிருக்கும் இருப்பொழிய இதினுள்ளே புகுந்து ஸுலபனாய்க் கோயிலிலே ஸந்நிஹிதனானவன்.

itukku nirvāhakaṉāy irukkum iruppu oḻiya itiṉ-uḷḷē pukuntu sulabhaṉāy+ kōyililē sannihitaṉ āṉavaṉ.*

→ Other than being the Protector of this [world],[397] He is [also] Him who, having entered it, is present in the Temple as an easily [accessible] One.

◆*val pēy mulai ~uṇṭa vāyaṉ taṉ+ uṉmattaṉ kāṇmiṉē* – 'See! I am the madman of Him whose mouth sucked the breast of the mighty demoness'

இங்கே வந்து சுவதரித்து ப்ரதிபந்தங்களைத்தானே போக்கு-மவனுக்குப் பித்தன் நான்.

iṅkē vantu avatarittu pratibandhaṅkaḷai+ tāṉē pōkkumavaṉukku+ pittaṉ nāṉ.

→ I am the madman of Him, who, having come here, incarnates [and] removes obstacles Himself.

---

394 This is a reference to *nityavibhūti* (i.e. Vaikuṇṭha) and *līlāvibhūti* (i.e. this material world) respectively. See fn177.

395 *nirvāhakar* is defined as *poṟuppāḷar* ('those who are responsible') by the VG, while *nirvāhakam* itself is defined as *pātukāppu* ('protection').

396 *aṇṭa* can mean '[cosmic] egg', 'sky', 'the earth.' *anta* in Sanskrit can mean inside. So I am following the modern gloss, which claims this is a reference to the material world (Piḷḷai & Aiyangar 1997: 98).

397 Literally, it should be 'Other than [His] state as the Protector of this [world]', since *iruppu* means 'state.'

In Public domain. Digitization Muthulakshmi Research Academy

♦*taṉ+ uṉmattaṉ kāṇmiṉē* – 'See! I am the madman of...'

ஔஷயஹெவெ பண்ணினுரை மீட்கவொண்ணுதாப்போலே அவனுடைய ஗ுணசெஷ்டிதங்களிலே அகப்பட்டுப் பித்தனை என்ன கெவலஶரீரபரரோடே சேரவிடவொண்ணுமோ?

auṣadhasevai paṇṇiṉārai mīṭka ~oṉṉātā+ pōlē avaṉuṭaiya guṇaceṣṭi-taṅkaḷilē akappaṭṭu+ pittaṉ āṉa eṉṉai kevalaśarīrapararōṭē cēra viṭa ~oṉṉumō?

→ Is it fair to let me—who am mad, having been [irredeemably] entrapped by His qualities and deeds, just like those who have taken herbs are impossible to redeem—join people for whom the body alone is supreme?

pācuram 3.5

தீதில் நன்னெறி நிற்கவல் லாதுசெய்
நீதி யாரொடுங் கூடுவ தில்லையான்
ஆதி யாய னரங்கனந் தாமரைப்
பேதை மாமண வாளன்றன் பித்தனே.

tītu il nal neṟi niṟka ~allātu cey*
nītiyāroṭum kūṭuvatu illai yāṉ*
āti~ āyaṉ araṅkaṉ am tāmarai
pētai mā maṇavāḷaṉ taṉ pittaṉē.

There will be no associating, for me, with those whose law is doing otherwise while there exists a good path with no vice.[398]

---

[398] In a personal communication (April 2015), Dominic Goodall suggested another possible way of translating this passage: 'For me, there will be no joining those "righteous" ones, who, while the faultless good path is there, do otherwise,' in which he takes *nītiyār* to mean 'righteous ones,' whereas I take it as 'those whose law is.'

In Public domain. Digitization Muthulakshmi Research Academy

[I am] the madman of the Primal One, the Cowherd, Raṅga,
the Husband of the woman Lakṣmī on the beautiful lotus.[399]

3.5. Commentary

◆*tītu il nal neṟi niṟka* – 'while there exists a good path with no fault'

தீமையோடு விரவாத நல்வழி நிற்க; இவனை ஒழிந்த மனங்களுக்கு ஸாத்யஸாதனோபாயம் பண்ணிபெறும் பேற்றில் இழவே நன்றென்னும்படியிறே இருப்பது.

tīmaiyōṭu viravāta nalvaḻi niṟka; ivaṉai oḻinta phalaṅkaḷukku sādhanānuṣṭhānam paṇṇi peṟum pēṟṟil iḻavē naṉṟu eṉṉumpaṭiyiṟē iruppatu.*

→ While there is a good path unmixed with vice;

It is such that it can be said that deprivation [of fruit] is better than the rewards obtained from performing the means for [any] fruit other than Him.

◆*allātu cey nītiyāroṭum kūṭuvatu* illai yāṉ* - 'There will be no associating, for me, with those whose law is doing otherwise'

இதரபுருஷார்த்தங்களை ஆசைப்படுகையே யாசெயாயிருப்-பாரோடு கூடுவதில்லை யான்.

itarapuruṣārthaṅkaḷai ācaippaṭukaiyē yātraiyāy iruppārōṭu kūṭuvatu illai yāṉ.*

→ I do not associate with those whose custom is to desire other human goals.[400]

◆*āti* – 'the Beginning'

ப்ரமாணங்களால் உபாஸ்யவஸ்துவென்று சொல்லப்படுகிறவன்

pramāṇaṅkaḷāl upāsyavastu ~eṉṟu collappaṭukiṟavaṉ

→ He who is said to be the Object of worship by the authoritative [sources];

---

[399] Velukkudi (2008: 3.5) points out that *mā* could also mean 'great' ('great Husband') – this is Uttamūr's choice (1999: 30).

[400] See fn195.

In Public domain. Digitization Muthulakshmi Research Academy

◆*āyaṉ* - 'the Cowherd'

உபாஸ்யவஸ்தூதான் அரிதென்னவொண்ணாதபடி சுவதரித்து ஸுலபனானவன்

upāsyavastu tāṉ aritu eṉṉa ~oṇṇātapaṭi avatarittu sulabhaṉ-āṉavaṉ*

→ He who became easily [accessible] by incarnating [Himself in this world] in [such] a way that the Object of worship cannot be said to be difficult [to obtain];

◆*araṅkaṉ* - 'Raṅga'

சுவதாரம்போலே தீர்த்தம் ப்ரஸாதித்துப் பிற்பாடர் இழவாமே கோயிலிலே வந்து ஸந்நிஹிதரானவர்.

avatāram pōlē tīrtham prasādittu+ piṟpāṭar iḻavāmē kōyililē vantu sannihitar āṉavar.

→ [Unlike when He] graciously took births[401] as *avatāras* [and left], He came to be present in the Temple, so that the later generations are not deprived [of Him].

---

[401] The VG defines *tīrtham prasādittu* as *tīrtham koṭuttu vantu taṉ viruppattai muṭittu* ('having come [and] given *tīrtham* [sacred water? purity?], [and] having accomplished His desire'). The gloss is ambiguous, the meaning of *tīrtham* not being very clear. By adding a comma after *koṭuttu*, which might be missing in the printed book, it is possible to get a slightly clearer understanding as to the two different meanings of the expression: 'having given holy water; having come [down?] and accomplished His desire.' The latter definition seems to be a reference to Viṣṇu's coming down to this earth (which is close to the literal meaning of the word *avatāra*).

Besides, the VG entry for the negative form *tīrtham prasādiyātē* is glossed as *avatāra+ payaṉai muṭittu viṭṭu uṭaṉē cellātē* ('Not leaving immediately after accomplishing the purpose of [His] *avatāra*.' Though the word *payaṉ* itself is ambiguous in Tamil, since it could have derived either from the Dravidian *paya* ('to yield, to produce'), or the Sanskrit *phala* ('fruit') or *payas* ('water'), this meaning establishes the link between the expression *tīrtham prasādittu* and God's *avatāra*. Using these two definitions as well as one of the TL's ('birth') I am taking *tīrtham prasādittu* to mean as 'gracing to be born [and leaving].'

Velukkudi (2008: 3.5) glosses this as *śīghraṃ śīghraṃ muṭintu pōyviṭum* ('[something] that ends very quickly'), and explains the origin of the expression: after *cāttumuṟai* ('Recital of some special stanzas at the close of pirapantam' TL) is done, people are given *tīrtham* or sacred water, after which, they are supposed to leave.

In Public domain. Digitization Muthulakshmi Research Academy

◆*am tāmarai pētai mā maṇavāḷaṉ taṉ pittaṉē*: '[I am] the madman of the Husband of the woman Lakṣmī on the beautiful lotus'

அழகிய தாமரைப் பூவைத் தனக்கிருப்பிடமாகவுடைய பெரிய பிராட்டியாருக்கு வல்லபரானவர்க்குப் பித்தனானேன் நான். ஓரடி இவன் புகுர நின்றால் அத்தைக் குவாலாக்கி, அவன் நெஞ்சிலே புண்படும்படி இவன் பண்ணின சுபராதத்தை அவன் காணாத-படியிருக்கிற புரூஷகாரபூதை.

aḻakiya tāmarai+ pūvai+ taṉakku iruppiṭamāka ~uṭaiya periyapirāṭṭi-yārukku vallabhar āṉavarkku+ pittaṉāṉēṉ nāṉ. ōr aṭi ivaṉ pukura niṉṟāl attai+ kuvāl ākki, avaṉ neñcilē puṇpaṭumpaṭi ivaṉ paṇṇiṉa aparādhattai avaṉ kāṇātapaṭi ~irukkiṟa puruṣakārabhūtai.*

→ I have become a madman for the Beloved of Periya-Pirāṭṭi, who has for her residence a beautiful lotus. [She is] the *puruṣakārabhūtai*[402] who, when this one [i.e. the individual soul] starts to take a step [towards Him], makes it [seem] big, [and] who remains [making sure] that He does not see the offence this one committed that wounded His heart.

◆*mā maṇavāḷaṉ* - 'the Husband of the woman Lakṣmī'

'சுப்ரமெயம் ஹி தத்தெஜஃ' இவளுக்கு வல்லபனாகையாலே வந்த பெருமையையுடையவன் விஷயத்தில் பித்தன் நான்.

'aprameyaṃ hi tattejaḥ' ivaḷukku vallabhaṉ-ākaiyālē vanta perumaiyai ~uṭaiyavaṉ viṣayattil pittaṉ nāṉ.

→ 'His aura is unfathomable' [VR 3.35.18a] - I am a madman for Him who has the greatness that derived from being Her Beloved.

---

[402] In the Śrīvaiṣṇava way of speaking, this expression refers to 'the mediator between the individual soul and God' (Raman 2007: 42). *puruṣakārabhūtai* being a feminine noun, it is a reference to Nārāyaṇa's consort Śrī. The other mediators between God and the jiva are the acharyas. Siauve (1978: 54fn2), defining *puruṣakāra*, explains how the *teṉkalais* and the *vaṭakalais* differ in their preception of Śrī: '*puruṣakāra* : le terme désigne la personne de confiance, l'associée ou l'assistante. Celle qui joue un rôle d'intermédiaire. La question est de savoir quel est le pouvoir de Śrī : se borne-t-elle à introduire les requêtes des fidèles [=*teṉkalai*] ou peut-elle les sauver directement [=*vaṭakalai*].'

In Public domain. Digitization Muthulakshmi Research Academy

pācuram 3.6

எம்ப ரத்தரல் லாரொடுங் கூடலன்
உம்பர் வாழ்வையொன் ருகக் கருதிலன்
தம்பி ரானம ரர்க்கரங் கநகர்
எம்பி ரானுக்கெ ழுமையும் பித்தனே.

em parattar allāroṭum kūṭalaṉ[403]
umpar vāḻvai ~oṉṟu āka karutilaṉ*
tampirāṉ amararkku araṅka(m) nakar*
em pirāṉukku eḻumaiyum pittaṉē.*

I shall not associate with those who do not belong to our Highest One.[404]
I shall not consider as worthy of regard the happy life of the celestials.
[I am] the madman of our Lord, He of Raṅgam, the Lord of the immortals, for all seven births.[405]

3.6. Commentary

◆*em parattar allāroṭum kūṭalaṉ* - 'I shall not associate with those who do not belong to our Highest One'

என் யாதெயே யாதெயாயிராதாரை நாக்கு வஸத்திருப்பன். 'இந்நின்ற நீர்மை இனியாமுருமை' என்றும், 'வழுவிலா அடிமை செய்யவேண்டும் நாம்' என்றும் இராதாரொடு ஸ ஸ்ஙமில்லை.

eṉ yātraiyē yātraiyāy irātārai nākkuvaḷaittiruppaṉ. 'i+ niṉṟa nīrmai iṉi yām uṟāmai' eṉṟum, 'vaḻuvu ilā ~aṭimai ceyya vēṇṭum nām' eṉṟum irātāroṭu sambandham illai.*

---

[403] Uttamūr (1999: 31) informs us about the existence of the variant *karutalaṉ* ('I shall not consider').

[404] This could also mean 'those who do not carry our burden' (*para* < Skt. *bhara-* 'burden' Apte). Suggesting that *para* could mean 'God,' Uttamūr prefers (1999: 31) taking it as 'completely renouncing' (maybe from the Sanskrit *parityaj*?) so that his gloss reads 'those who are not ones who have renounced all like me.'

[405] Glossing *eḻumaiyum* as *ellā+ piṟappilum* ('in all the births'), Uttamūr (1999: 31) explains that this expression refers to one taking births in all the seven worlds.

In Public domain. Digitization Muthulakshmi Research Academy

→ I shall despise those whose ways are not my ways. There is no association [for me] with those who do not abide by [the words] '...our not suffering anymore this persistent state in which [we] are...' [TV 1] and 'We must do unfailing service' [TVM 3.3.1].

◆*umpar vāḻvai ~oṉṟu* āka karutilaṉ* - 'I shall not consider as worthy of regard the happy life of the celestials'

ஸம்ஸாரத்தில் கூறுவியும் கைங்கர்யத்தில் ருசியுமில்லையாகில், ப்ரஹ்மாதிகள் ஸம்பத்தேயாகிலும் த்ருணவத்கரிப்பன்.

saṃsārattil aruciyum kaiṅkaryattil ruciyum illai~ākil, brahmādikaḷ sampattē ~ākilum tṛṇavatkarippaṉ.

→ Even if it is the wealth of Brahmā, etc., I shall deem [it just] a blade of grass, if there is no aversion to samsara and a taste for the service [of God].[406]

◆*tampirāṉ amararkku* – 'the Master of the Immortals'

'அயர்வறுமமரர்களதிபதி'

'ayarvu aṟum amararkaḷ atipati'*

→ 'The Overlord of the Immortals who have put an end to fatigue' [TVM 1.1.1];

◆ *araṅka(m) nakar em pirāṉukku* - 'of our Lord, Him of Raṅgam'

நித்யஸூரிகளெல்லாம் கூறுவிக்குமாபோலே ஸம்ஸாரிகளெல்லாம் இழவாதபடி கோயிலிலே வந்து ஸுலபரானவர்

nityasūrikaḷ ellām anubhavikkumā pōlē saṃsārikaḷ ellām iḻavātapaṭi kōyililē vantu sulabhar-āṉavar

→ He who has become easily [accessible], having come to the Temple, so that the people of [this] samsara are not deprived of [that which] all the eternal worshippers enjoy;

---

[406] As Siauve (1978: 35) points out, the Śrīvaiṣṇavas believe that it is of utmost importance that the devotee should give himself to God as a slave, wishing for nothing but to serve Him.

In Public domain. Digitization Muthulakshmi Research Academy

◆*eḻumaiyum pittaṉē* – '[I am] the madman (...) for the seven births [to come]'

இச்செயலுக்கென்றும் பித்தனாய்த் திரியுமவன்.

i+ ceyalukku eṉṟum pittaṉāy+ tiriyumavaṉ.*

→ [I am] someone who wanders around forever as a madman for this [very] act.

pācuram 3.7

எத்தி றத்திலும் யாரொடுங் கூடுமச்
சித்தந் தன்னைத் தவிர்த்தனன் செங்கண்மால்
அத்த னேயரங் காவென்ற ழைக்கின்றேன்
பித்த னாயொழிந் தேனெம்பி ரானுக்கே.

e+ tiṟattilum yāroṭum kūṭum a+
cittam taṉṉai tavirttaṉaṉ cem kaṇ māl
attaṉē ~araṅkā ~eṉṟu aḻaikkiṉṟēṉ*
pittaṉ āy ~oḻintēṉ em pirāṉukkē.

The red-eyed Māl dispelled that intention to associate with anyone of any nature.[407]
I am calling out saying, 'O Father![408] O Raṅga!' I have ended up as a madman of our Lord.

3.7. Commentary

சுவதாரிகை - ஏழாம் பாட்டு. ஊரரோடு கூடாத நன்மை உமக்கு வந்தபடியென்? என்ன - நானடியாக வந்ததல்ல, ஸவ்வேஶ்வரனடியாக வந்தது என்கிறார்.

---

[407] Uttamūr (1999: 31) provides two extra words between *e+ tiṟattilum* and *yāroṭum*, which are *bhāgavatarkaḷ allāta*, so that the following meaning is obtained, 'with no one who is in no way a devotee of God.'

[408] Uttamūr (1999: 31) opts for the meaning of 'lord' for *attaṉ*.

In Public domain. Digitization Muthulakshmi Research Academy

avatārikai - ēḻām pāṭṭu. itararōṭu kūṭāta naṉmai umakku vanta paṭiyeṉ? eṉṉa - nāṉ aṭiyāka vantatu alla, sarveśvaraṉ aṭiyāka vantatu eṉkiṟār.*

→ Introductory note - Seventh song: when [one] asks, 'How did the goodness that is not associating [yourself] with the others occur to you?', he answered, 'It did not originate from me, it originated from the Lord of all.'

◆ *e+ tiṟattilum* – 'of any nature'

சுஹாமவதனேடு ஸம்பாஷிக்க சுஹிதபுருஷார்தங்களை எல்லாம் லபிக்கலாமென்னிலும் அத்தையும் நாக்குவளைப்பன்.

abhāgavataṉōṭu sambhāṣikka abhimatapuruṣārthaṅkaḷai ellām labhikkalām eṉṉilum attaiyum nākkuvaḷaippaṉ.

→ Even if it is possible to acquire all the wished-for human goals by engaging in conversation with a non-devotee, I shall despise that too.

◆*yāroṭum kūṭum* – 'which associates with anyone'

புருஷார்தங்களை லபியாதொழிந்தாலும் அவனோட்டைச் சேர்த்தியாலே எல்லா மேன்மையுண்டாமென்னிலும் அத்தையும் காற்கடை கொள்ளும்படியானேன்.

puruṣārthaṅkaḷai labhiyātu oḷintālum avaṉōṭṭai+ cērttiyālē ellā mēṉmai ~uṇṭām eṉṉilum attaiyum kāṟkaṭai koḷḷumpaṭi ~āṉēṉ.*

→ Even if [I] do not obtain the human goals, even if all great things will come [my way] by [my] associating with him, I have become such that I despise those [things].

◆*a+ cittam taṉṉai tavirttaṉaṉ cem kaṇ māl* – 'The red-eyed Māl dispelled that will'

கண்ணாலே குளிர நோக்கித் தன் வ்யாமோஹத்தைக் காட்டிப் பிறரோடு உஹவீஸு பொருந்தாதபடி பண்ணினான்.

kaṇṇālē kuḷira nōkki+ taṉ vyāmohattai+ kāṭṭi+ piṟarōṭu manassu poruntātapaṭi paṇṇiṉāṉ.

In Public domain. Digitization Muthulakshmi Research Academy

→ By looking [at me] with [His] eyes in such a way that [I] feel refreshed, by showing [me] His love,[409] He made [sure] that [my] heart did not associate cordially with the others.

◆*attaṉē* – 'O Father!'

எனக்கு ஸ்வாமியானவனே

eṉakku svāmi ~āṉavaṉē

→ O You who are my Lord!

◆*araṅkā ~eṉṟu* aḻaikkiṉṟēṉ* – 'I am calling out saying, (...) 'O Raṅga!'

அந்த ஸ்வாமித்வத்தை நிவஹித்துக் கொடுக்கைக்காகக் கோயிலிலே வந்து ஸுலபனானவனே என்று கூப்பிடாநின்றேன்.

anta svāmitvattai nirvahittu+ koṭukkaikkāka+ kōyililē vantu sulabhaṉ-āṉavaṉē eṉṟu kūppiṭā-niṉṟēṉ.

→ I have kept calling out, 'O You who have become easily [accessible by] coming to the Temple for the sake of carrying out [the duty of] that lordship!'

◆*pittaṉ āy ~oḻintēṉ em pirāṉukkē* – 'I have ended up as a madman of our Lord'

ஈதரவிஷயவ்யாவணத்தோடு பொருந்தாதபடி பண்ணின உபகாரனுக்குப் பித்தனானேன்.

itaraviṣayaprāvaṇyattōṭu poruntātapaṭi paṇṇiṉa upakāraṉukku+ pittaṉ āṉēṉ.

→ I have become a madman for Him who did [me] the favour of making [sure I] did not find [any] inclination [towards] other matters agreeable.

---

[409] *vyāmoha* means 'infatuation,' but the Śrīvaiṣṇava acharyas seem to take it to mean a stronger and more permanent form of love. This definition (*aṉpu* 'love') is confirmed by the VG.

In Public domain. Digitization Muthulakshmi Research Academy

pācuram 3.8

பேய ரேயெனக் கியாவரும் யானுமோர்
பேய னேயெவர்க் குமிது பேசியென்
ஆய னேயரங் காவென்ற ழைக்கின்றேன்
பேய னாயொழிந் தேனெம்பி ரானுக்கே.

pēyarē ~eṉakku yāvarum yāṉum ōr
pēyaṉē ~evarkkum itu pēci ~eṉ
+āyaṉē ~araṅkā ~eṉṟu aḻaikkiṉṟēṉ*
pēyaṉ āy oḻintēṉ em pirāṉukkē.

Everyone is a demon[410] to me, and I too am a demon to everyone.
Why speak of it?
I am calling out saying, 'O Cowherd! O Raṅga!'
I have ended up becoming a demon of our Lord.

3.8. Commentary

அவதாரிகை - எட்டாம் பாட்டு. எல்லாரும் விட்டாலும், ஒருவ-ரல்லா ஒருவர் பற்றுவர்களிறே, அவர்கள் எல்லாரும் விடும்படி-யானேன் என்கிறார்.

avatārikai - eṭṭām pāṭṭu. ellārum viṭṭālum, oruvar allā oruvar paṟṟuvarkaḷiṟē, avarkaḷ ellārum viṭumpaṭi ~āṉēṉ eṉkiṟār.

→ Introductory note - Eighth song: he says, 'Even though everybody leaves [me], one or the other would get attached, would they not? [But] I have become such that *all* of them have left me.'

◆*pēyarē ~eṉakku yāvarum* – 'Everyone is a demon to me'

'நிலைநின்ற ஸாரஷாயூத்தைவிட்டு அஸ்திரமான ப்ராகூத-ஹொமங்களை விரும்புவதே! பேயராயிருந்தார்கள்' என்று விட்டேன் நான்.

---

[410] Uttamūr (1999: 32) prefers the meaning 'foolish' (*matikēṭar*).

In Public domain. Digitization Muthulakshmi Research Academy

'nilainiṉra puruṣārthattai viṭṭu asthiramāṉa prākṛtabhogaṅkaḷai virumpuvatēl pēyarāy iruntārkaḷ' eṉṟu viṭṭēṉ nāṉ.

→ I left [them] saying, 'Having given up the human goals that are permanent, [they] like ordinary enjoyments that are impermanent! They have become demons.'

◆*yāṉum ōr pēyaṉē ~evarkkum* – 'and I too am am a demon to everyone'

'கண்ணால் காண்கிறதொழிய வேறே ஒன்றுண்டென்று ஹியா நின்ருன் பித்தனுயிருந்தான்' என்று விட்டார்கள் இவர்களும் என்ன.

'kaṇṇāl kāṇkiṟatu oḻiya vēṟē oṉṟu* uṇṭu* eṉṟu bhramiyā-niṉṟāṉ pittaṉāy iruntāṉ' eṉṟu viṭṭārkaḷ ivarkaḷum eṉṉai.*

→ These people too left me saying, 'He remains confused saying there is something other than that which can be seen by the eyes, he has become a madman.'

◆*itu pēci ~eṉ* - 'why speak of it?'

இத்தைப் பரக்கச் சொல்லுகிறதென் ?

ittai+ parakka+ collukiṟatu eṉ?*

→ Why speak of it extensively?

◆*āyaṉē* – 'O Cowherd!'

கண்ணுற் காண்கிறது பொய்யென்றிராதபடி வந்து சுவதரித்துத் தன் படிகளை எனக்குக் காட்டினவன்

kaṇṇāl kāṇkiṟatu poy+ eṉṟirātapaṭi vantu avatarittu+ taṉ paṭikaḷai eṉakku+ kāṭṭiṉavaṉ

→ He who came [and] incarnated Himself [and] showed me His natures so that what is seen by the eyes would not be untrue[411];

◆*araṅkā ~eṉṟu* aḻaikkiṉṟēṉ* - 'I am calling out saying, (...) "O Raṅga!"'

---

[411] Velukkudi (2008: 3.8) explains that here *kaṇṇāl* (literally, 'with the eyes') has to be understood as *jñānattāl* ('with knowledge'), meaning that God, who is otherwise invisible, came down to earth and was born here so that the ascetics who 'see' Him solely thanks to their knowledge (and not their worldly eyes) would not be taken to be untrue by the people.

In Public domain. Digitization Muthulakshmi Research Academy

சுவதாரத்துக்குப் பிற்பாடர் இழவோடே தலைக்கட்டாதபடி கோயிலிலே கண்வளர்ந்தருளின பெரியபெருமாள் திருநாமத்தைச் சொல்லி அடைவுக் கெடக் கூப்பிடாநின்றேன்.

avatārattukku+ piṟpāṭar iḻavōṭē talaikkaṭṭātapaṭi kōyililē kaṇvaḷarntu aruḷiṉa periyaperumāḷ tirunāmattai+ colli aṭaivu+ keṭa+ kūppiṭā-niṉṟēṉ.*

→ I have remained calling in a disorderly manner, uttering the sacred names of Periya Perumāḷ, who graciously slept in the Temple in [such] a way that those who were [born] after the *avatāra*s do not end up deprived.[412]

◆*pēyaṉ āy oḻintēṉ em pirāṉukkē* – 'I have ended up becoming a demon of our Lord'

'ஒரு விஷயத்திலே பித்தேறினவன் நமக்கு இனி ஆகான்காண், விடாய்' என்று ஹதரர் என்ன உவெகூஷிக்கும்படி ஆனேன்.'

'oru viṣayattilē pittēṟiṉavaṉ namakku iṉi ākāṉ kāṇ, viṭāy' eṉṟu itarar eṉṉai upekṣikkumpaṭi āṉēṉ.'

→ I have become such that the others reject me saying, 'Look! He, who has become mad about one Object, is not fit for us. Leave [him].'

pācuram 3.9

அங்கை யாழி யரங்க னடியிணைத்
தங்கு சிந்தைத் தனிப்பெரும் பித்தனுய்
கொங்கர் கோன்குல சேகரன் சொன்னசொல்
லிங்கு வல்லவர்க் கேதமொன் றில்லையே.

am kai ~āḻi ~araṅkaṉ aṭi ~iṇai
taṅku cintai+ taṉi+ perum pittaṉ āy[413]
koṅkar kōṉ kulacēkaraṉ coṉṉa col
+iṅku vallavarkku ētam oṉṟu* illaiyē.*

---

[412] *talai-k-kaṭṭutal* means 'to be accomplished, to succeed,' but in this context, it probably means 'end up.'

[413] *pittaṉām* is a variant (Uttamūr 1999: 33).

In Public domain. Digitization Muthulakshmi Research Academy

There is no affliction here to those who master
the words uttered by Kulacēkaraṉ, the king of the Koṅku people,
being a unique great madman whose mind remains on the pair of
feet of Raṅga with a discus in [His] beautiful hand.

3.9. Commentary

◆*am kai ~āḻi ~araṅkaṉ aṭi ~iṇai* – 'the pair of feet of Raṅga with a discus in [His] beautiful hands'

அழகியமணவாளப் பெருமாள் திருவடிகளிலே

aḻakiyamaṇavāḷapperumāḷ tiruvaṭikaḷilē

→ At the sacred feet of Aḻakiya Maṇavāḷa Perumāḷ[414];

◆*taṅku cintai* – '[whose] mind remains'

பெருமாள் திருவடிகளுக்கு அவ்வருகு ஸஞ்சாரயோக்யதையில்லாமையாலே அங்கே தங்கும் சிந்தையையுடைய

perumāḷ tiruvaṭikaḷukku a+ ~aruku gantavyabhūmi ~illāmaiyālē aṅkē taṅkum cintaiyai ~uṭaiya

→ [He] who has a mind that abides at Perumāḷ's sacred feet, because of there being no place beyond [them] it ought to go to;

◆*taṉi+ perum pittaṉ āy* – 'being a unique great madman'

ஸஹவிஷயத்தில் இவரோபாதி பித்தேறினார் வேறொருவரில்லாமையும், சிலரால் மீட்கவொண்ணுமையுமான பித்தனாய்

bhagavadviṣayattil ivar ōpāti pittēṟiṉār vēṟu oruvar illāmaiyum, cilarāl mīṭka ~oṉṉāmaiyumāṉa pittaṉāy*

→ Being [such] a madman that there was no other who became as mad on God as he did [and in such a way that] there was no rescuing [him] by anyone[415];

---

[414] 'The Handsome Bridegroom,' another name given to Raṅganātha, the Lord of Śrīraṅgam, by the Śrīvaiṣṇava acharyas.

[415] Literally, *cilar* means 'some people.'

In Public domain. Digitization Muthulakshmi Research Academy

◆*koṅkar kōṉ kulacēkaraṉ coṉṉa col* – 'the words uttered by Kulacēkaraṉ, the king of the Koṅku people'

மேலத்திக்குக்கு நிவூாஹகரான ஸ்ரீகூலஶெவரப்பெருமாள் அருளிச்செய்த

mēlai+ tikkukku nirvāhakarāṉa śrīkulaśekhara+ perumāḷ aruḷicceyta

→ Graced by lord Śrī Kulacēkaraṉ, who is the protector of the West[416];

◆*iṅku vallavarkku* ētam oṉṟu* illaiyē* – 'There is no affliction here to those who master'

இவற்றை வல்லவர்களுக்கு இங்கு ஏதமொன்று இல்லையே. ஏதமாவது - சுஹாமவதஸ்பர்சம் ஆதல், ஹமவத்ப்ராவண்யத்தில் குறையாதல்; இவற்றால் வரும் துஃக்கமொன்றும் இஸ்ஸம்ஸாரத்திலிருக்கும் நாளிலில்லை. இத்துஃக்கப்ரஸங்கமுள்ளது இவ்விடத்தேயிறே. இவை கற்றவர்களுக்கு இப்ரஸங்கமுள்ள தெஶத்திலே இல்லை.

ivaṟṟai vallavarkaḷukku iṅku ētam oṉṟu illaiyē. ētam āvatu - abhāgavataspaṛśam ātal, bhagavadprāvaṇyattil kuṟai ~ātal; ivaṟṟāl varum duḥkham oṉṟum i+ saṃsārattil irukkum nāḷil illai. i+ duḥkhaprasaṅgam uḷḷatu i+ ~iṭattēyiṟē. ivai kaṟṟavarkaḷukku i+ prasaṅgam uḷḷa deśattilē illai.

→ There is no affliction here for those who master these [songs].

As for 'affliction,' it is contact with the non-devotees and a lack of inclination towards God; [for them, also] there shall be no [such] suffering at all during [their] days in this samsara. This suffering is indeed applicable only in this world. For those who have learnt [this decade], it shall not be there, [even] in this place where [it is] applicable.

---

[416] This shows that Piḷḷai believes that Kulacēkaraṉ was the king of the Cēra land (modern-day Kerala), which is west of the Tamil land.

In Public domain. Digitization Muthulakshmi Research Academy

Decade 4- *ūṉ ēṟu celvam*

சுவதாரிகை - ஸ்ரவஜ்ஞாநமும் பிறந்து, இதரவிஷயத்யாகமும் பிறந்து, ஸுணாயிகவிஷயத்தை சுநுஸவிக்கவேணுமென்னும் ரூசியும் பிறந்து, அந்த ஸுணம் பூர்ணமாக சுநுஸவிக்கலாமிடத்தே சுநுஸவிக்கவேணுமென்னும் ஆசையும் பிறந்து, 'அடியார்கள் குழாங்களை உடன்கூடுவதுஎன்றுகொலோ' என்னுமாப்போலே, 'அடி-யார்கள் தம் ஈட்டம் கண்டிட கூடுமேல்' என்னுமதுவும் பிறந்து, இப்படி ஸ்ரவஜ்ஞாநவிஷயத்திலும், ஸாரவதவிஷயத்திலும் சூநு-கூலுமும், இதரவிஷயத்யாகபூர்வகமாகக் கண்ணழிவறப் பிறக்கச் செய்தே, விரொயியும் போய் சுநந்தரம் ஸ்ரவஸ்லாஸமாகவும் காணாமையாலே, 'யதி வா ராவணஸ்ஸயம்' என்றும், 'ஆள்பார்த்துழி-தருவாய்' என்றும் மேல் விழக்கடவ அவன் பக்கல் குறையில்லை; இதுக்கு வேறேயொரு ஹூஉயமுண்டாகவேணுமென்று பார்த்து, ஶரீரஸஉநந்தரம் ஸ்ரவஸ்லாஸமாகில் பரிஸ்ரஹித்த ஶரீரம் க்ஷசிய-ஶரீரமாய் ஸொரங்களில் குறைவற்றிருந்த பின்பு ஶரீராவ-ஸாநத்தளவும் ஸொரங்களை ஸுஜித்து, பின்னை க்ரஉத்திலே ஸ்ரவஸ்வாபூர்வி பண்ணுகிறோமென்று நினைத்திருக்கிறேனென்று நினைத்து ஆறியிருந்தானாக வேணுமென்னுமத்தைத் திருவுள்ளத்திலே கொண்டும் தமக்கு க்ரஉபூர்வி பொறாமை தோன்ற 'ஒன்றி-யாக்கைபுகாமை உய்யகொள்வான் நின்ற வேங்கடம்' என்றும், 'மந்திபாய் வடவெங்கட மாமலை வானவர்கள் சந்தி செய்ய நின்றான்' என்றும், கீழ் சுநுஸவித்த பெரியபெருமாள் தாமே ஸம்ஸாரஸஹ்ஸம் அறுத்துக் கொடுக்கைக்கும், கைஜ்கயும் கொள்ளுகைக்கும் திருமலையிலே நிற்கிறாராகையாலே திருவேங்-கடமுடையான் திருவடிகளே விழுந்து விரொயியில் சுரூசியும் கைஜ்கயுத்தில் ரூசியும் பிறந்த கூரையும் சூவிஷ்கரிக்கிறார்.

avatārikai - bhagavadjñānamum piṟantu, itaraviṣayatyāgamum piṟantu, guṇādhikaviṣayattai anubhavikka vēṇum eṉṉum ruciyum piṟantu, anta guṇam pūrṇamāka anubhavikkalām iṭattē anubhavikka vēṇum eṉṉum ācaiyum piṟantu, 'aṭiyārkaḷ kuḻāṅkaḷai uṭaṉ kūṭuvatu eṉṟu-kolō' eṉṉumā+ pōlē, 'aṭiyārkaḷ tam īṭṭam kaṇṭiṭa kūṭumēl' eṉṉumatuvum piṟantu, ippaṭi

In Public domain. Digitization Muthulakshmi Research Academy

bhagavadviṣayattilum, bhāgavataviṣayattilum ānukūlyamum, itaraviṣaya-tyāgapūrvakamāka+ kaṇṇaḻivu aṟa+ piṟakka+ ceytē, virodhiyum pōy anantaram bhagavallābham ākavum kāṇāmaiyālē, 'yadi vā rāvaṇaḥ svayam' eṉṟum, 'āḷ pārttu* uḻi taruvāy' eṉṟum mēl viḻa+ kaṭava avaṉ pakkal kuṟai ~illai; itukku vēṟē ~oru hṛdayam uṇṭāka vēṇum eṉṟu pārttu, śarīrasamanantaram bhagavallābham ākil parigrahitta śarīram kṣatriyaśarīramāy bhogaṅkaḷil kuṟaivu* aṟṟu* irunta piṉpu śarīrāvasānattu* aḻavum bhogaṅkaḷai bhujittu, piṉṉai kramattilē bhagavadprāpti paṇṇukiṟōm eṉṟu niṉaittirukkiṟēṉ eṉṟu niṉaittu āṟi ~iruntāṉ āka vēṇum eṉṉumattai+ tiruvuḷḷattilē koṇṭum tamakku kramaprāpti poṟāmai tōṉṟa 'oṉṟi yākkai pukāmai uyyakoḷvāṉ niṉṟa vēṅkaṭam' eṉṟum, 'manti pāy vaṭa(m) veṅkaṭa mā malai vāṇavarkaḷ canti ceyya niṉṟāṉ' eṉṟum, kīḻ anubhavitta periyaperumāḷ tāmē saṃsārasambandham aṟuttu+ koṭukkaikkum, kaiṅkaryam koḷḷukaikkum tirumalaiyilē niṟkiṟār-ākaiyālē tiruvēṅkaṭamuṭaiyāṉ tiruvaṭikaḷē viḻuntu virodhiyil aruciyum kaiṅkaryattil ruciyum piṟanta tvaraiyum āviṣkarikkiṟār.*

→ As the knowledge of God has been produced; as the abandonment of other matters has been produced; as the taste wishing to enjoy the Object abounding in qualities has been produced; as the desire to enjoy those qualities where [they] can be fully enjoyed has been produced, [just] as it is said in '...Oh! When [is the day] to join the groups of devotees?' [TVM 2.3.10]; [as] that [wish], which consists in saying '...If [one] gets to see the throng of devotees...' [PTM 2.1], has been produced; [as] favour towards God and His people has been produced; [and as the giving up of what is disagreeable to Him], with the prior abandonment of the other matters, has been produced without flaw, even [after] the obstacles have gone, thereupon, because of [his] not seeing the attainment of God happen, [Kulacēkaraṉ said to himself that] the fault is not in Him, who is capable of[417] forcibly entering [the devotees' hearts] saying, '...even if it is Rāvaṇa himself" [VR 6.12.21c] and 'O You who wander about looking for servants!' [NTA 60]. Examining [further]

[417] See fn172.

In Public domain. Digitization Muthulakshmi Research Academy

thinking that there must be another [purpose in His] heart for this [behaviour], [Kulacēkaraṉ] understands in [his] sacred mind that [He] must be patient thinking that 'I [i.e. Kulacēkaraṉ] think that if the attainment of God occurs immediately after the [end] of the body, I will obtain God in due course, after having experienced enjoyments up to the end of the body, after having been unwanting in enjoyments, the body [I] possess being a kshatriya body.' [And with this understanding,] as impatience for [his] turn to come occurs, he reveals the urgency that has been produced [in him], [his] aversion to the obstacles [and] taste for the service [of God], having fallen at the sacred feet of the Lord of the sacred Veṅkaṭa - since it is Periya Perumāḷ Himself, who was enjoyed [by Kulacēkaraṉ] earlier on [in the previous decades], who stands in Tirumalā for the cutting off of worldly attachment and for the accepting of service [from His devotees], as described in '...Veṅkaṭa, [where He] has stood to save [the devotees from] entering a body, uniting [with it]' [TVM 9.3.8] and in 'He who stood, for the celestial beings to praise, on the big northern mountain of Veṅkaṭa where the monkeys leap [AAP 3].

pācuram 4.1

ஊனேறு செல்வத் துடற்பிறவி யான்வேண்டேன்
ஆனேறேழ் வென்ரு னடிமைத் திறமல்லால்
கூனேறு சங்க மிடத்தான்றன் வேங்கடத்துக்
கோனேரி வாழுங் குருகாய்ப் பிறப்பேனே.

ūṉ ēṟu celvattu uṭal piṟavi yāṉ vēṇṭēṉ*
āṉēṟu ēḻ veṉṟāṉ aṭimai tiṟam allāl*
kūṉ ēṟu[418] *caṅkam iṭattāṉ taṉ vēṅkaṭattu*
kōṉēri vāḻum kuruku āy+ piṟappēṉē.*

[418] *ēṟu* is an auxiliary verb here, its purpose being to turn *kūṉ* ('curve') into a verb.

In Public domain. Digitization Muthulakshmi Research Academy

I will not desire birth in a body, the wealth of which [consists in having] flesh that builds up,
but the state of servitude for Him who subdued the seven bulls.

I shall be born as a heron living in the Kōṉēri [lake][419] in Veṅkaṭa
of Him who has a conch that is curved to the left.

4.1. Commentary

அவதாரிகை - முதற்பாட்டு. (ஊனேறிதூஇ) ப்ரகூதிபுரூஷ-விவெகம்பண்ணுகைக்கு யொக்யதையுள்ள உநுஷ்யஜநுமாய், அதிலே பரரக்ஷணத்துக்குறுப்பான க்ஷத்ரியஜநும் வேண்டா; கைஜ்கயூத்தில் எல்லை நிலத்துக்குறுப்பான தியூக்காய்ப் பிறக்க அமையும் நான் என்கிறார்.

avatārikai – mutal pāṭṭu. (ūṉēṟu ityādi) prakṛtipuruṣavivekam paṇṇukaikku yogyatai ~uḷḷa manuṣyajanmamāy, atilē pararakṣaṇattukku* uṟuppāṉa kṣatriyajanmam vēṇṭā; kaiṅkaryattil ellai nilattukku* uṟuppāṉa tiryakkāy+ piṟakka amaiyum nāṉ eṉkiṟār.*

→ Introductory note - First song: ('flesh that builds up,' etc.) – He says, '[I do] not want the birth as a human that has the ability to discriminate between matter and spirit—[nor] from among these [births], the birth as a kshatriya that is a means for the protection of the others. In service [to the Lord], it will be satisfying for me to be born as an animal which belongs[420] within the limits of the land [i.e., Tirumalā].

◆*ūṉ ēṟu celvattu* uṭal piṟavi yāṉ vēṇṭēṉ* - 'I will not desire birth in a body the wealth of which [consists in having] flesh that builds up'

---

[419] Velukkudi (2008: 4.2) suggests that *kōṉēri* could be a translation of the current Sanskrit-derived name used for the lake, i.e. Svāmi-puṣkariṇi (in Maṇipravāḷam). It could, of course, be the other way round. Probably following Annangaracharya (1966: 20), he adds that *kōṉ-ēri* can be taken either as 'the chief among ponds' or as 'the pond of the Lord,' the latter being Uttamūr's (1999: 34) choice. I have treated *kōṉēri* as a proper noun, whatever its meaning.

[420] Literally, 'is part of.'

In Public domain. Digitization Muthulakshmi Research Academy

இந்த ஶரீரத்துக்குச் சொல்லுகிற குற்றமென்? என்ன, நாள் செல்ல நாள் செல்ல ஶாஸ்த்ரஜ்ஞமாய் வருகையாலே ஶரீரந்-தடித்து ஆத்மா இளைக்குமித்தனை; அத்தாலே வேண்டேனென்கிறார். யதார்த்தமுடைய ஸ்வரூபமும் நித்யமாயிருக்கச்செய்தே 'அஸன்னேவ' என்கிறது ஜ்ஞானஸங்கோசத்தைப் பற்றவிறே; அப்படியே ஜ்ஞானஸ-ங்கோசத்தைப் பிறப்பிக்குமதுவாகையாலே வேண்டேனென்கிறார்.

inta śarīrattukku+ collukiṟa kuṟṟam eṉ? eṉṉa - nāḷ cella nāḷ cella māṃsapracuramāy varukaiyālē śarīram taṭittu ātmā iḷaikkum ittaṉai; attālē vēṇṭēṉ eṉkiṟār. dharmamuṭaiya svarūpamum nityamāy irukka+ ceytē 'asann eva' eṉkiṟatu jñānasaṅkocattai+ paṟṟaviṟē; appaṭiyē jñānasaṅkocattai+ piṟappikkumatu~ākaiyālē vēṇṭēṉ eṉkiṟār.

→ [If one] asks, 'What is said to be the defect of this body?': Day after day, as the flesh keeps growing, the body gets fat, and [it is] merely that the soul gets thin. Due to that [Kulacēkaraṉ] says, 'I do not want [it].' While the essential nature of dharma is eternal, saying that [it is] 'indeed non-existent' [*Taittirīya-upaniṣad* II.6.1], is indeed about the limitation of knowledge. In that way, he says, 'I do not want that [i.e., a body]' as it causes a limitation of knowledge to be produced.

♦*yāṉ vēṇṭēṉ* - 'I will not desire'

தலையறுத்துக் கொள்ளுமவர்கள் அநுலேபம் பூசித் திரியுமாபோலே விழுக்காடறியாதான் வேணுமே என்றிருந்தானுமத்தனை; விவேக-ஜ்ஞானமுடைய நான் வேண்டேன். ஶரீரத்தினுடைய ஹேயதையும், ஆத்மாவினுடைய வைலக்ஷண்யத்தையும், இதுதான் தனக்கே ஶேஷ-மென்னுமிடத்தையும் அவன்தானே அறிவிக்க அறிந்த நான் வேண்டேன்.

talai ~aṟuttu+ koḷḷumavarkaḷ candanam pūci+ tiriyumā pōlē viḻukkāṭu aṟiyātāṉ vēṇumē eṉṟu* iruntāṉām attaṉai; vivekajñānamuṭaiya nāṉ vēṇṭēṉ. śarīrattiṉuṭaiya heyataiyum, ātmāviṉuṭaiya vailakṣaṇyattaiyum, itutāṉ taṉakkē śeṣam eṉṉum iṭattaiyum avaṉ tāṉē aṟivikka aṟinta nāṉ vēṇṭēṉ.*

→ Like those who chop their heads off wander around smearing sandal [on themselves], he who does not know [its] implication simply

In Public domain. Digitization Muthulakshmi Research Academy

continued wishing for [the body]; I, who have the faculty of discrimination, do not want it. I, who have learnt that the body [is to be] abandoned, the distinction of the soul [and] the fact[421] that this [i.e. the soul] is subservient to Him alone, as He Himself had [me] know, shall not want [the body].

◆*āṉ ēṟu* ēḻ veṉṟāṉ aṭimai tiṟam allāl* – 'but the state of servitude for Him who subdued the seven bulls'

அவன்தானே விரோதியைப் போக்கிக் கைங்கர்யத்திலே அந்வயிப்-பிக்குமவனுனன்.

avaṉ tāṉē virodhiyai+ pōkki+ kaiṅkaryattilē anvayippikkumavaṉ āṉāṉ.

→ He Himself became the One to dispel the obstacles [and] caused [me] to join in [His] service.

◆*āṉēṟu* ēḻ veṉṟāṉ* - 'Him who subdued the seven bulls'

நப்பின்னைப் பிராட்டியோட்டை ஸம்ஶ்லேஷத்துக்கு இடைச்சுவ-ரான ஶ்ரேஷ்ஹங்கள் ஏழையும் வென்றவன். ஶாகாவின் பக்கலிலே ஸ்நேஹத்தைப்பண்ணின விதாவை கூறுவதிற்கும் புத்ரனைப் போலே

nappiṉṉai+ pirāṭṭiyōṭṭai saṃśleṣattukku iṭaiccuvarāṉa ṛṣabhaṅkaḷ ēḻaiyum veṉṟavaṉ. mātāviṉ pakkalilē snehattai+ paṇṇiṉa pitāvai anuvartikkum putraṉai+ pōlē

→ He who defeated the seven bulls which stood as a barrier [preventing His] union with Lady Napiṉṉai;

Like the son who follows the father who showed affection for the mother;[422]

◆*aṭimai tiṟam allāl* – 'but the state of servitude'

---

[421] According to the TL, *iṭam* means 'place, ground, reason, etc.' But 'fact' seems like a more appropriate translation here. *eṉṉum iṭattaiyum* seems very similar to *eṉṉumattaiyum* ('that which is said to be').

[422] Aiyangar (Piḷḷai & Aiyangar 1997: 114-115) explains that Kulacēkaraṉ wishes to serve God (who is in love with Napiṉṉai) the way a son desires to serve his father who is fond of his [the son's] mother.

In Public domain. Digitization Muthulakshmi Research Academy

அடிமையிடையாட்டமென்னுதல்; 'சுஹம் ஸவுழி' என்றும், 'வழுவிலாவடிமை' என்றும் சொல்லுகிறபடியே அடிமைத்திறமென்னுதல்

aṭimaiyiṭaiyāṭṭam eṉṉutal; 'ahaṃ sarvam' eṉṟum, 'vaḻuvu ilā ~aṭimai' eṉṟum collukiṟapaṭiyē aṭimai+ tiṟam eṉṉutal*

→ Meaning, the 'question[423] of servitude';

meaning 'the state of servitude,' [just] as it is said in 'I [will do] everything' [VR 2.28.10c], [and in] 'Servitude without fail' [TVM 3.3.1]

◆*kūṉ ēṟu caṅkam iṭattāṉ* - 'Him who has a conch that is curved to [His] left'

கைங்கரயருசியுடையாரை நித்யகைங்கரயமும் கொள்ளுமவன்

kaiṅkaryaruci ~uṭaiyārai nityakaiṅkaryam koḷḷumavaṉ

→ He who receives eternal service from those who have a taste for service;

◆*kūṉ ēṟu caṅkam iṭattāṉ* - 'Him who has a conch that is curved to the left'

'ப்ராஞ்ஜலிம் ப்ரஹ்வமாஸீநம்' என்னுமாபோலே ஸ்ரீபகவதநுபவசெருக்காலே இளையபெருமாளைப் போலே காட்சிக்கு நோக்காயிருக்கிற ஸ்ரீபாஞ்சஜந்யாழ்வான்

'prāñjaliṃ prahvam āsīnam' eṉṉumā pōlē bhagavadanubhavacerukkālē iḷaiyaperumāḷai+ pōlē kāṭcikku nōkkāy irukkiṟa śrīpāñcajanyāḻvāṉ

→ The sacred Pāñcajany'āḻvāṉ, who appears to the eye like the younger Lord [i.e., Lakṣmaṇa] because of the pride [derived from] the experience of God, as it is said in '[Lakṣmaṇa], who sat stooping with hands folded in supplication.' [VR 2.4.42c]

◆*caṅkam iṭattāṉ* - 'Him who has a conch (...) to [His] left'

இடக்கையிலே காணில் 'சங்கமிடத்தான்' என்கிறார்; வலக்கையிலே திருவாழியாழ்வானைக் கண்டவராகையாலே 'வலக்கையாழி' என்கிறார்; திருமார்விலே பிராட்டியைக் கண்டவாறே 'நின்வலமார்பினில் வாழ்கின்ற மங்கை' என்கிறார். இவர்படி இதிறே.

---

[423] *iṭaiyāṭṭam* literally means 'business, affair' (TL).

In Public domain. Digitization Muthulakshmi Research Academy

iṭa+ kaiyilē kāṇil 'caṅkam iṭattāṉ' eṉkiṟār; valakkaiyilē tiruvāḻiyāḻvāṉai+ kaṇṭavar-ākaiyālē 'vala+ kai ~āḻi' eṉkiṟār; tiru mārvilē pirāṭṭiyai+ kaṇṭavārē 'niṉ vala(m) mārpiṉil vāḻkiṉṟa maṅkai' eṉkiṟār. ivar paṭi itiṟē.

→ When he [Kulacēkaraṉ] sees [it] in [His] left hand, he calls Him, 'Him with the conch to [His] left'; because he [Nammāḻvār] saw the sacred discus-*āḻvāṉ* in [His] right hand, he says 'The discus in [His] right hand' [TVM 6.4.9]; as he [Periyāḻvār] sees the Lady on [His] sacred chest, he says, 'The Lady who lives on the right [side of] Your chest' [*Tirupallāṇṭu* 2]. This indeed is his way.

◆*taṉ vēṅkaṭattu* – 'in Veṅkaṭa of the One...'

அங்கே அடிமை கொள்ளுகைக்குப் பாங்கான ஔமாகையாலே என்னதென்று அவன் விரும்பின திருமலையில்

aṅkē aṭimai koḷḷukaikku+ pāṅkāṉa deśam-ākaiyālē eṉṉatu eṉṟu avaṉ virumpiṉa tirumalaiyil*

→ In Tirumalā, which He liked, saying, 'It is mine!,' because of its being a place that is suitable for taking [people into] servitude there;

◆*kōṉ ēri vāḻum kuruku* āy piṟappēṉē* – 'I shall be born as a heron living in the Kōṉēri [lake]'

விரஜையைப் பற்றி சுஜாநவ வஸத்திலே வதிகுக்குமாபோலே, திருக்கோனேரியைப் பற்றி வதிகும் குருகாய்ப் பிறப்பேனென்கிறர்.

virajaiyai+ paṟṟi amānava vaśattilē vartikkumā pōlē, tiru+ kōṉēriyai+ paṟṟi vartikkum kurukāy+ piṟappēṉ eṉkiṟār.

→ He says, 'I will be born as a heron that dwells attaching itself to the sacred Kōṉēri[424] lake, [just] like Amānava[425] willingly dwells attaching himself to Virajā.'

---

[424] Literally, it means 'king' + 'lake' = the king's lake or the king among lakes. The TL gives its lexicalised version and explains that this is the name of a lake in Veṅkaṭa.

[425] The VG explains that Amānavaṉ is a deva called Vidyutaṉ, who takes the jiva—who has gone beyond the moon—up to moksha. The modern gloss explains that Amānava Puruṣa willingly stays on the banks of the Virajā in the supreme abode to receive those who get moksha (Piḷḷai & Aiyangar 1997: 116fn). Piḷḷai's sentence itself is more cryptic and, if *amānava-vaśattilē* is taken as a compound rather than

In Public domain. Digitization Muthulakshmi Research Academy

◆*vāḻum* – 'living'

கோயில் வாஸம் போலே காணும் திருக்கோனேரியில். வதிழுக்கு-மென்கிறவிடத்துக்கு வேறே வாசகஶப்தங்களுண்டாயிருக்கச்-செய்தே 'வாழும்' என்கிற ஶப்தத்தை இட்டபடியாலே அங்குத்தை வாஸந்தானே ஹொகரூபமாயிருக்குமென்கை.

kōyil vāsam pōlē kāṇum tiru+ kōṉēriyil. vartikkum eṉkiṟa ~iṭattukku vēṟē vācakaśabdaṅkaḷ uṇṭāyirukka+ ceytē 'vāḻum' eṉkiṟa śabdattai iṭṭapaṭiyālē aṅkuttai vāsam tāṉē bhogarūpamāy irukkum eṉkai.

→ [He] sees [residence] in the sacred Kōṉēri lake as residing in the Temple. While there exist other explicit terms for saying 'residing,' since he uses the word *vāḻum,* [he] means that living in *that* place is a form of enjoyment.

◆*kuruku* āy piṟappēṉē* – 'I shall be born as a heron'

ப்ரக்ருதிபுரூஷவிவெகம் பண்ணுகைக்குறுப்பான ஹுஷ்யஜந்-முமாய், அதிலே பரரக்ஷணத்துக்குறுப்புமாகையாலே புண்ய-ஶரீரமான க்ஷத்ரியஜந்மம் வேண்டாவென்கிறார், அது துஃபாஹெது-வாகையாலே; ப்ரக்ருதிபுரூஷவிவெகம் பண்ணவும் மாட்டாதே பரரக்ஷணத்துக்குறுப்புமின்றிக்கே பாபயொநியுமாயிருக்கிற திர்யக்காய்ப் பிறக்கவமையுமே திருமலை எல்லைக்குள்ளே பிறக்கப் பெறில் என்கிறார். 'உடல் பிறவி யான் வேண்டேன்' என்கிறார்; 'குரு-காய்ப் பிறப்பேனே' என்கிறார். பிறவி அன்று போலே காணும் அங்கே பிறக்கை.

prakṛtipuruṣavivekam paṇṇukaikku uṟuppāṉa manuṣyajanmamumāy, atilē pararakṣaṇattukku* uṟuppum-ākaiyālē puṇyaśarīramāṉa kṣatriya-janmam vēṇṭā ~eṉkiṟār. atu durmādahetu~ākaiyālē; prakṛtipuruṣavivekam paṇṇavum māṭṭātē pararakṣaṇattukku* uṟuppum iṉṟikkē pāpayoniyumāy irukkiṟa tiryakkāy+ piṟakka ~amaiyumē tirumalai ellaikku* uḷḷē piṟakka+ peṟil eṉkiṟār. 'uṭal piṟavi yāṉ vēṇṭēṉ' eṉkiṟār; 'kurukāy+ piṟappēṉē' eṉkiṟār. piṟavi aṉṟu pōlē kāṇum aṅkē piṟakkai.*

---

amānava (nominative) and *vaśattilē* (locative), the clause would literally mean, 'Like one who resides in the control of Amānava who holds on to Virajā.'

In Public domain. Digitization Muthulakshmi Research Academy

→ He says [he] does not want the birth as a human that is a means for discriminating between matter and spirit—[nor] from among these [births], the birth as a kshatriya, [with] a body [obtained by] merit, which is also a means for the protection of the others—because that is the reason for foolish pride. He says that if [he] gets to be born within the limits of Tirumalā, [he] will be satisfied with being born as an animal, which neither discriminates between matter and spirit, nor is fit to protect others [and] which is of low birth; he says, 'I will not desire a birth in a body'; he says, 'I shall be born as a heron.' [He] sees being born there as not [taking] birth [at all].

pācuram 4.2

ஆனத செல்வத் தரம்பையர்கள் தற்சூழ
வானுளுஞ் செல்வமு மண்ணரசும் யான்வேண்டேன்
றேனுர்பூஞ் சோலைத் திருவேங்க டச்சுனையில்
மீனுய்ப் பிறக்கும் விதியுடையே னுவேனே.

āṉāta celvattu arampaiyarkaḷ tam cūḻa*[426]
vāṉ āḷum celvamum maṇ+ aracum yāṉ vēṇṭēṉ
tēṉ ār pūm cōlai+ tiru vēṅkaṭa+ cuṉaiyil
mīṉ āy+ piṟakkum viti ~uṭaiyēṉ āvēṉē.

I shall not desire the wealth of ruling over the celestial world with Rambhā[427] and the like with unending[428] wealth surrounding [me], nor an earthly kingdom.

---

[426] Uttamūr (1999: 35) points out that *taṉ* can hardly be taken to mean 'him' or 'due to his will,' and therefore explains that some scholars split *அரம்பையர்கடற்சூழ (arampaiyarkaṭaṟcūḻa,* which is how the expression would look when all sandhi rules are properly applied) as *arampaiyar kaṭal cūḻa,* which means 'as Rambhā and the like surround [like] an ocean,' (which is a variant pointed out also by Kiṟuṣṇamācāryār [1903: 151]) or as *arampaiyar kaṭaṉ cūḻa,* which means 'as Rambhā and the like surround dutifully' *(kaṭamaiyāka, muṟaimaiyāka).*

[427] One of the apsaras.

[428] *āṉāta* (from the root *āṉu* – 'to cease, to quit' [TL]) is glossed as *kuṟaiyāta* ('undiminishing') by Velukkudi (2008: 4.2).

In Public domain. Digitization Muthulakshmi Research Academy

I shall possess[429] the good fortune of being born
as a fish in the mountain spring of the sacred Veṅkaṭa with groves [full of] honey-filled flowers.[430]

4.2. Commentary

சுவதாரிகை - இரண்டாம் பாட்டு. இங்குத்தை ஹொமங்களிற் காட்டில் நிலைநின்ற ஹொமங்களுமாய் இதுபோலே ஸாவயி யன்றியே நிரவயியுமாயிருக்குமிறே ஸ்வர்கத்தில் ஹொமம்; அவை பெற்றால் செய்வதென் நீர்? என்ன - அவையும் கீழில் கழித்த ஹவிஸில் ஹொமமும் இரண்டும் கூடக் கிடைக்கிலும் வேண்டா-வென்கிறார்.

avatārikai - iraṇṭām pāṭṭu. iṅkuttai bhogaṅkaḷiṉ kāṭṭil nilainiṉṟa bhogaṅ-kaḷumāy itu pōlē sāvadhi ~aṉṟiyē niravadhiyumāy irukkumiṟē svargattil bhogam; avai peṟṟāl ceyvatu eṉ nīr? eṉṉa - avaiyum kīḻil kaḻitta bhūmiyil bhogamum iraṇṭum kūṭa+ kiṭaikkilum vēṇṭā ~eṉkiṟār.*

→ Introductory note - Second song: when asked, 'The enjoyments in heaven are enjoyments that are more enduring than the enjoyments here [and] unlike these that are limited, [they] are indeed unlimited. What is it that you will do if [you] get them?' [Kulacēkaraṉ] says even if he gets those, together with the pleasures of the earth rejected earlier, he does not want either of them.

◆*āṉāta celvattu* – 'unending wealth'

கெடாத ஸ்வ்ஹக். அதாவது - அழியாத யௌவநஸ்ரீயையுடைய சுஹ்ஸரஸ்ஸுக்கள்

keṭāta sampat. atāvatu - aḻiyāta yauvanaśrīyai~uṭaiya apsarassukkaḷ

→ Undiminishing wealth;

---

[429] Literally, 'I shall become one who possesses.'

[430] Velukkudi (2008: 4.2), following Piḷḷai's commentary, remarks that *tēṉ* could here mean 'honey,' or by extension, 'a bee,' so that 'flower groves teeming with bees' could be an alternative translation.

In Public domain. Digitization Muthulakshmi Research Academy

That is, apsaras who possess the wealth of youth that will not decay;

◆*tam cūḻa* – 'with Rambhā and the like (...) surrounding [me]'

இவன்தான் தப்ப நினைத்தாலும் தப்பவொண்ணாதபடி அவர்கள் மேல்விழ

ivaṉ tāṉ tappa niṉaittālum tappa ~oṇṇātapaṭi avarkaḷ mēl viḻa

→ When, even though he thinks to escape, they fall upon [him], making it impossible to escape;

◆*vāṉ āḷum celvamum maṇ+ aracum yāṉ vēṇṭēṉ* – 'I shall not desire the wealth of ruling over the celestial world (...) nor an earthly kingdom'

ஸ்வர்ஷாதிகள் அநுபவிக்கும் ஸம்பத்தோடே கூட கீழில் கழிந்த ராஜ்யஸ்ரீயையும் கூட்டினாலும் வேண்டேன். வேண்டேனென்கிறது - இவற்றுக்குக் குறையுண்டாயன்று; தாம் நினைத்த பூரு-ஷார்த்தமல்லாமையாலே வேண்டேனென்கிறார். நீர் வேண்டியிருப்ப-தென்? என்ன,

svargādikaḷ anubhavikkum sampattōṭē kūṭa kīḻil kaḻinta rājyaśrīyaiyum kūṭṭiṉālum vēṇṭēṉ. vēṇṭēṉ eṉkiṟatu - ivaṟṟukku+ kuṟai ~uṇṭāy aṉṟu; tām niṉaitta puruṣārtham allāmaiyālē vēṇṭēṉ eṉkiṟār. nīr vēṇṭiyiruppatu eṉ? eṉṉa -*

→ Even if the wealth of a kingdom, which was rejected earlier, is added to the wealth of enjoying heaven, etc. I do not want [them]. Saying 'I do not want [them]' is *not* because they have a defect. He says, 'I do not want [them],' because they are not the human goals that he was thinking of.[431] If [one] asks 'What is it that you want?'

◆*tēṉ ār pūm cōlai tiru vēṅkaṭa+ cuṉaiyil* – 'in the mountain spring of the sacred Veṅkaṭa with groves [full of] honey-filled flowers'

தேன்மிக்கிருந்துள்ள பொழிலென்னுதல்; வண்டுகள் மிக்க பொழிலென்னுதல்;

பொழில் சூழப்பட்டிருக்கிற திருமலையில் சுனைகளிலே

---

[431] Piḷḷai uses both the first and the second persons with regards to Kulacēkaraṉ, as he often switches between direct and reported speeches.

In Public domain. Digitization Muthulakshmi Research Academy

tēṉ mikku iruntu* uḷḷa poḻil eṉṉutal; vaṇṭukaḷ mikka poḻil eṉṉutal; poḻil cūḻappaṭṭu* irukkiṟa tirumalaiyil cuṉaikaḷilē*

→ [He would say] groves abounding with honey; [he would say] groves abounding with bees.

In the mountain springs of Tirumalā, which is surrounded by groves;

◆*mīṉ āy piṟakkum viti ~uṭaiyēṉ āvēṉē* – 'I shall possess the destiny of being born as a fish'

கீழ்ச்சொன்ன குருகாய்ப்பிறக்கில் அதுக்குச் சிறகுண்டாகை-யாலே திருமலையிலெல்லையைக் கழியக் பறக்கைக்கு யொக்யதை உண்டிறே; அப்படியும் ஒன்றன்றியே உத்பத்திஸ்திதிலயங்களும் திரு-மலையிலேயாம் மீனாய்ப் பிறப்பேன் என்கிறார்.

kīḻ+ coṉṉa kurukāy+ piṟakkil atukku+ ciṟaku uṇṭākaiyālē tirumalaiyil ellaiyai+ kaḻiya+ paṟakkaikku yogyatai uṇṭiṟē; appaṭiyum oṉṟu* aṉṟiyē utpattisthitilayaṅkaḷum tirumalaiyilē ~ām mīṉāy+ piṟappēṉ eṉkiṟār.*

→ If [he] is born as a heron as mentioned earlier, since it would have wings, it has the ability to fly away from the limits of Tirumalā, does it not? So that this is not the case, he says that he will be born as a fish in Tirumalā, which would be [its] place of birth, life and death.

◆*piṟakkum viti ~ uṭaiyēṉ āvēṉē* – 'I possess the destiny of being born'

இப்போது மீனாய்ப் பிறக்கவும் வேண்டா; ஒரு ஸுக்ருதத்தாலே அந்த ஜந்மம் மேல் வருமென்னும் திண்மைபெற அமையும் என்கிறார்.

ippōtu mīṉāy+ piṟakkavum vēṇṭā; oru sukṛtattālē anta janmam mēl varum eṉṉum tiṇmai peṟa amaiyum eṉkiṟār.

→ There is no need to be born as a fish now [itself]; he says [he] would be satisfied to get the certainty that that birth shall come later on through a meritorious act.

pācuram 4.3

பின்னிட்ட சடையானும் பிரமனு மிந்திரனும்
துன்னிட்டுப் புகலரிய வைகுந்த நீள்வாசல்

In Public domain. Digitization Muthulakshmi Research Academy

மின்வட்டச் சுடராழி வேங்கடக்கோன் ருனுமிழும்
பொன்வட்டிற் பிடித்துடனே புகப்பெறுவே ஞவேனே.

piṉṉi iṭṭa caṭaiyāṉum piramaṉum intiraṉum*
tuṉṉiṭṭu+ pukal ariya vaikunta(m) nīḷ vācal
miṉ vaṭṭa+ cuṭar āḻi vēṅkaṭa+ kōṉ tāṉ umiḻum
poṉ vaṭṭil piṭittu uṭaṉē puka+ peṟuvēṉ āvēṉē.*

[Going] along with[432] [temple servants],
carrying the gold cup in which spits the King of Veṅkaṭa,
who has a discus that glows [like] circular lightning,
I shall get to enter[433]
the lofty entrance of Vaikuṇṭha,[434] which Indra, Brahmā and he
with plaited matted locks,[435]
pushing [each other], [find] difficult to enter.[436]

---

[432] Uttamūr (1999: 35) takes *uṭaṉē* as 'immediately,' so that the meaning here would be 'I will get to enter immediately.'

[433] Literally, 'I shall become one who gets to enter.' This may be colloquial, but this is to my mind the best translation for *peṟuvēṉ* in this context, as it conveys the idea of 'obtaining something' but also that that thing is a rare opportunity or blessing.

[434] The celestial abode of Viṣṇu. Here, Veṅkaṭa is equated with Vaikuṇṭha. Velukkudi (2008: 4.3) points out that *vaikunta-vācal* is the current name for the temple entrance in Tirumalā, although it is not really possible to say whether the appellation preceded or followed Kulacēkaraṉ's use of the expression.

[435] This is a reference to Śiva. According to Piḷḷai, *piṉṉiṭṭa* can also be split as *piṉ+ iṭṭa* ('placed behind'). See Piḷḷai's commentary for his different interpretations. Both Annangaracharya (1966: 22) and Uttamūr (1999: 35) consider that *piṉṉiṭṭa* can either be an attribute to the locks (if the expression is taken to mean 'plaited locks' or 'locks placed behind') or to Śiva himself (if taken to mean that Śiva is behind Brahmā either due to his being born after him, or due to his being physically placed behind him at the entrance of the temple).

[436] This image of the gods' gathering near Viṣṇu's temple in order to have a glimpse of Him early in the morning is reminiscent of Toṇṭaraṭippoṭi's verse:
iraviyar maṇi neṭum tēroṭum ivarō iṟaiyavar patinoru viṭaiyarum ivarō
maruviya mayiliṉaṉ aṟumukaṉ ivaṉō marutarum vacukkaḷum vantu vantu īṇṭi*
puraviyoṭu āṭalum pāṭalum tērum kumara taṇṭam pukuntu* īṇṭiya veḷḷam*
aru(m) varai ~aṉaiya niṉ kōyil muṉ+ ivarō ~araṅkattu ammā paḷḷi ~eḻuntu* aruḷāyē* (TPE 6)

In Public domain. Digitization Muthulakshmi Research Academy

4.3. Commentary

சுவதாரிகை - மூன்றும் பாட்டு. பாரதந்த்ர்யத்துக்குறுப்பாகப் பெறில் கீழில் கழிந்த மநுஷ்யஜந்மமேயாகிலும் அமையுமென்கிறார்.

avatārikai - mūṉṟām pāṭṭu. pāratantryattukku uṟuppu* āka+ peṟil kīḻil kaḻinta manuṣyajanmamē ~ākilum amaiyum eṉkiṟār.*

→ Introductory note - Third song: He says [he] will be satisfied even if it is a human birth, rejected earlier on, if he gets [it] as an instrument to [achieving] utter dependence [on God].

•*piṉṉi* iṭṭa caṭaiyāṉum* – 'he with plaited matted locks, and...'

பின்னப்பட்ட சடையானென்னுதல்; பின்னே நாலப்பட்ட சடை-யானென்னுதல்; பின்னே வதிருக்கக் கடவனிறே ஈசன்; அப்படியே ப்ரஹ்மாவின் பின்னே நிற்கும் சடையானென்னுதல்.

piṉṉappaṭṭa caṭaiyāṉ eṉṉutal; piṉṉē nālappaṭṭa caṭaiyāṉ eṉṉutal; piṉṉē vartikka+ kaṭavaṉiṟē putraṉ; appaṭiyē brahmāviṉ piṉṉē niṟkum caṭaiyāṉ eṉṉutal.

→ Meaning, he with matted locks that are twisted;

[or] meaning, he with matted locks that were suspended behind.

The son is one who must stay behind; in that sense, meaning, he with matted locks who stays behind Brahmā;

•*piramaṉum* – 'and Brahmā'

இவனுக்கு ஜநகனென ப்ரஹ்மாவும்

ivaṉukku janakaṉāṉa brahmāvum

Are these the suns with lofty chariots [adorned with] gems? Are these the eleven gods [riding on] bulls?
Is this the six-faced one, the one on the peacock [that] joined [him]? The *maruts* and the *vasus* have come, [and having] come, have gathered.
[And] with their horses, singing and dancing, [on their] chariots, are these ones [members of] the flood that gathered [by] the entering of the army of gods [under] Skanda's [command]
in front of Your temple that is similar to a rare mountain? O Lord of Raṅgam! Do grace to wake up.

In Public domain. Digitization Muthulakshmi Research Academy

→ And Brahmā who is his father;

◆*intiraṉum* – 'and Indra'

'ஸ ப்ரஹ்மா ஸ ஶிவः' என்றுல் இவர்களோடொக்க, 'ஹெந்த்ரः' என்னும்படியான ஐந்ரனும்

'sa brahmā sa śivaḥ' eṉṟāl ivarkaḷōṭu okka, 'sendraḥ' eṉṉumpaṭiyāṉa indraṉum;*

→ And Indra, who is [such that he is] referred to in 'He is Indra' [*Kaivalya-upaniṣad* 8], along with [Brahmā and Śiva], when [we] say 'He is Brahmā, he is Śiva';

◆*tuṉṉiṭṭu pukal ariya vaikunta(m) nīḷ vācal* – 'the lofty entrance of Vaikuṇṭha (...) [which they,] pushing each other [find] difficult to enter'

ஒருவர்க்கொருவர் முன்பு போகவேண்டி நெருக்குகையாலே புக அரிதாயிருக்கிற வைகுந்த நீள் வாசல்

oruvarkku oruvar muṉpu pōka vēṇṭi nerukkukaiyālē puka aritāy irukkiṟa vaikunta nīḷ vācal*

→ The lofty entrance of Vaikuṇṭha, which is hard to enter, because of [their] pressing against each other, wanting to go ahead;

◆*miṉ vaṭṭa+ cuṭar āḻi* – 'a discus that glows [like] circular lightning'

மின்ன வளைத்தாப்போலே ஜ்வாலிவலீஸையுமுடைத்தாய், சுற்றும் வாயையுமுடைத்தாயிருக்கிற திருவாழியாழ்வானுடைய

miṉṉai vaḷaittā+ pōlē jyotissaiyum uṭaittāy, cuṟṟum vāyaiyum uṭaittāy irukkiṟa tiruvāḻiyāḻvāṉuṭaiya

→ Of Him who has the sacred discus-*āḻvāṉ* possessing lustre, as if [he was] a lightning bolt that was bent, and who has a mouth that whirls;

◆*vēṅkaṭa(m) kōṉ tāṉ umiḻum poṉ vaṭṭil piṭittu uṭaṉē puka peṟuvēṉ āvēṉē* – 'along with [temple servants], carrying the gold cup in which spits the King of Veṅkaṭa I shall get to enter'

ப்ரஹ்மரூத்ரர்கள் நெருக்கிப் புகப்பெறுதே நிற்க, 'பணிக்குக்-கடவன், இவனைப் புகுர விடு' என்று உள்ளே ஸ்ரீமஹாலக்ஷ்மிக்குக் கடவ அவர்களோடே நானும் ஸஜாதீயனாய்ப் புகவேணும்.

In Public domain. Digitization Muthulakshmi Research Academy

brahmarudrādikaḷ nerukki+ puka+ peṟātē niṟka, 'paṇikku+ kaṭavaṉ, ivaṉai+ pukura viṭu' eṉṟu uḷḷē antaraṅgavṛddhikku+ kaṭava avarkaḷōṭē nāṉum sajātīyaṉāy+ puka vēṇum.

→ While Brahma, Rudra, etc. press against each other and remain [out] unable to enter, I want to enter, along with those under the obligation [to do] private services, having become one of them, [as they] say, 'He is under the obligation of service, let this one enter.'

pācuram 4.4

ஒண்பவள வேலை யுலவுதண் பாற்கடலுள்
கண்டுயிலு மாயோன் கழலிணைகள் காண்பதற்கு
பண்பகரும் வண்டினங்கள் பண்பாடும் வேங்கடத்துச்
செண்பகமாய் நிற்குந் திருவுடையே னேவேனே.

oḷ pavaḷa vēlai ~ulavu taṇ pāl kaṭal uḷ
kaṇṭuyilum māyōṉ kaḻal iṇaikaḷ kāṇpataṟku
paṇ pakarum vaṇṭu iṉaṅkaḷ paṇ pāṭum[437] vēṅkaṭattu*
ceṇpakam āy niṟkum tiru ~uṭaiyēṉ āvēṉē.

I will possess[438] the wealth of standing as a *campaka*-tree[439]
in Veṅkaṭa, where the music-uttering swarms of bees hum the *paṇ*[440] melody
for the sake of seeing the pair of [feet with] anklets[441] of Māyōṉ,

---

[437] Uttamūr (1999: 36) suggests that *paṇpāṭum* can also be split as *paṇpu āṭum*, '[the bees] that wander about with good qualities.'
[438] Literally, 'I will become one who possesses.'
[439] A type of tree known as *michelia champaca* (TL).
[440] It is a type of melody (TL).
[441] Uttamūr (1999: 36) believes this is also the aim of the bees and the reason they sing; therefore, *kāṇpataṟku* is meant both for the poetic voice (Kulacēkaraṉ?) and the bees.

In Public domain. Digitization Muthulakshmi Research Academy

who sleeps inside the cool milk ocean
which moves [and brings] radiant red corals to the shores.[442]

4.4. Commentary

சுவதாரிகை - நாலாம் பாட்டு. மநுஷ்யஶரீரம் ராஜாவாகைக்கும் பொதுவாகையாலே அது வேண்டா, திருவேங்கடமுடையானுக்கு உறுப்பாம்படி திருமலையிலே நிற்பதொரு ஸ்தாவரமாக அமையும் நான் என்கிறார்.

avatārikai - nālām pāṭṭu. manuṣyaśarīram rājāvākaikkum potu~ākaiyālē atu vēṇṭā, tiruvēṅkaṭamuṭaiyāṉukku uṟuppu āmpaṭi tirumalaiyilē niṟpatu* oru sthāvaramāka amaiyum nāṉ eṉkiṟār.*

→ Introductory note - Fourth song: he says that because the human body is the same [even] for being a king, [he] does not want that [and that he] will be satisfied with being an inanimate [being] that stands in Tirumalā in such a way that [it] is part of Him who possesses the sacred Veṅkaṭa.

•*oḷ pavaḷa vēlai ~ulavu taṇ pāl kaṭal uḷ* - 'inside the cool milky ocean which moves [and bring] radiant red corals to the shores'

ஒள்ளிய பவளத்தைக் கரையிலே கொடுவந்து கொழிக்கிற பாற்கடலென்னுதல்; ஒள்ளிய பவளங்களைக் கொண்டு உலாவுகிற திரைகளையுடைய ரமணீயமான திருப்பாற்கடலிலே என்னுதல்.

oḷḷiya pavaḷattai+ karaiyilē koṭuvantu koḻikkiṟa pāṟkaṭal eṉṉutal; oḷḷiya pavaḷaṅkaḷai+ koṇṭu ulāvukiṟa tiraikaḷai ~uṭaiya śramaharamāṇa tiruppāṟkaṭalilē eṉṉutal.

→ Meaning, the milk ocean that brings corals that are radiant and washes [them] ashore;

meaning, in the fatigue-destroying sacred milk ocean, which has waves that move about having taken along corals that are radiant;

---

[442] *vēlai* can either mean 'sea wave' or 'shore.' See Piḷḷai's commentary on this clause for further information.

In Public domain. Digitization Muthulakshmi Research Academy

•*kaṇṭuyilum māyōṉ* - 'Māyōṉ who sleeps'

திருப்பாற்கடலிலே 'கிடந்ததோர் கிடக்கை' என்று சொல்லும்படி கண் வளர்ந்தருளுகிற ஆச்சர்யபூதனானவன்

tiruppāṟkaṭalilē 'kiṭantatu ōr kiṭakkai' eṉṟu collumpaṭi kaṇvaḷarntu* aruḷukiṟa āścaryabhūtaṉ-āṉavaṉ*

→ He who is the wonderful Being, who graces to sleep on the sacred milk ocean, in such way as to say 'the unique recumbent posture in which He lay' [TM 23];

•*kaḻal iṇaikaḷ kāṇpataṟku* – 'for the sake of seeing the pair of [feet with] anklets'

அங்குச்சென்றுக் கிட்டி காணவொண்ணுத அருமை தீரக் காணலாம் ஸ்தலத்திலே காண்கைக்காக

aṅku+ ceṉṟu+ kiṭṭi kāṇa ~oṇṇāta arumai tīra+ kāṇalām deśattilē kāṇkaikkāka

→ For the sake of the sight [of the anklets] in [this] place [i.e., Veṅkaṭa], where it is possible to see [them], so that the difficulty of being unable to go and reach there [i.e., the milk ocean] and see [them there] ends;

•*paṇ pakarum* – 'hum the *paṇ* melody'

இயலேக்கற்று ஶிக்ஷாபலத்தாலே இசைவருமதன்றியே வார்த்தை சொல்லும்போதும் பண்ணுயிருக்கை

iyalai+ kaṟṟu śikṣābalattālē icai varum atu aṉṟiyē vārttai collumpōtum paṇṇāy irukkai*

→ [A person] having learnt treatises, music comes [to him] from the power of teaching; unlike that, the [bees'] words, even as they are uttered, are *paṇ* melody.

•*vaṇṭu* iṉaṅkaḷ paṇ pāṭum vēṅkaṭattu* – 'in Veṅkaṭa, where the music-uttering swarms of bees hum the *paṇ* melody'

தாங்கள் பாடுகிற பாட்டுக்கு இசைந்து வண்டினங்களானவை பண்பாடுகிற திருமலையிலே

In Public domain. Digitization Muthulakshmi Research Academy

tāṅkaḷ pāṭukiṟa pāṭṭukku icaintu vaṇṭu iṉaṅkaḷ-āṉavai paṇpāṭukiṟa tirumalaiyilē*

→ In Tirumalā, where swarms of bees hum the *paṇ* melody in harmony with the songs they[443] sing;

◆*ceṇpakam āy niṟkum tiru ~uṭaiyēṉ āvēṉē* – 'I will possess the wealth of standing as a *campaka*-tree'

திருமலையிலே செண்பகமாய் நிற்கும் ஸம்பத்துண்டாக வேணும் - அதாவது ஹரவத்ப்ரத்யாஸத்தியிறே ப்ராப்யம்; அது கிட்டுமதான பின்பு ஸ்தாவரமாய் நிற்கவும் அமையும்; மேலே ஏறின சைதந்யத்-தாலே கார்யமில்லை என்கிறார்.

tirumalaiyilē ceṇpakamāy niṟkum sampattu uṇṭāka vēṇum - atāvatu bhagavadpratyāsattiyiṟē prāpyam; atu kiṭṭum atāṉa piṉpu sthāvaramāy niṟkavum amaiyum; mēlē ēṟiṉa caitanyattālē kāryam illai eṉkiṟār.*

→ [I] should get the wealth of standing as a *campaka*[444] in Tirumalā. That is, it is God's close contact that is the goal. After that is gained, [I will] be satisfied even to stand as an inanimate being. He says there is no need for [me to be] a sentient being that is further up [in the hierarchy].[445]

pācuram 4.5

கம்பமத யானைக் கழுத்தகத்தின் மேலிருந்து
இன்பமருஞ் செல்வமு மிவ்வரசும் யான்வேண்டேன்
எம்பெருமா னீச னெழில்வேங் கடமலைமேல்
தம்பகமாய் நிற்குந் தவமுடையே னாவேனே.

---

[443] Velukkudi (2008: 4.4) clarifies that traditionally *tāṅkaḷ* has been interpreted as a reference either to the bees or to the Āḻvārs themselves.

[444] See fn264.

[445] Aiyangar (Piḷḷai & Aiyangar 1997: 125fn) explains that Kulacēkaraṉ feels no need to be born as a higher spirit, i.e., as a human being.

In Public domain. Digitization Muthulakshmi Research Academy

kampa(m) mata(m) yāṉai kaḻuttu akattiṉ mēl iruntu*
iṉpu amarum celvamum i+ ~aracum yāṉ vēṇṭēṉ*
emperumāṉ īcaṉ eḻil vēṅkaṭam malai mēl
tampakam[446] *āy niṟkum tavam uṭaiyēṉ āvēṉē.*

I shall not desire this kingdom or the happiness-abiding wealth[447] [that is] sitting upon the neck of an elephant in must that trembles.[448]

I shall possess the [fruit of] *tapas* [that enables me] to stand as a clump of grass[449] upon the mountain of the beautiful Veṅkaṭa of the Supreme Being, our Lord.

4.5. Commentary

சுவதாரிகை - அஞ்சாம்பாட்டு. செண்பகமானுல் வரிஷத்துக்-காக உள்ளே கொண்டு புகுவர்களென்று ஒரு வ்யொஜநத்தைக் கணிசித்ததாமிறே; அப்படியும் ஒன்றுமில்லாத தம்பகமாகவும் அமையும் என்கிறார்.

avatārikai - añcām pāṭṭu. ceṇpakam āṇāl parimaḷattukkāka uḷḷē koṇṭu pukuvarkaḷ eṉṟu oru prayojanattai+ kaṇicittatāmiṟē; appaṭiyum oṉṟum illāta tampakam ākavum amaiyum eṇkiṟār.

---

[446] Kiṟuṣṇamācāriyar (1903: 132 fn) adds that the variant *tampam-āy* also exists.

[447] Uttamūr (1999: 37) understands this as meaning 'wealth [due to which one] sits in happiness.'

[448] *kampam* has also been interpreted as 'a post' (to which an elephant is tied). See Piḷḷai's commentary on this passage for further details.

[449] This could have come from the sanskrit *stambaka* ('clump,' i.e. 'a cluster of trees,' 'shrubs,' etc. MW) or *stambhaka* ('pillar' MW), with the word making more sense on a mountain. Uttamūr (1999: 37) suggests this is a derivation of the Sanskrit *stamba* ('clump of grass' MW), and that the suffix *ka* (acting like a diminutive?) denotes that it is *mika+ kēvalamāṉapaṭi* - 'its being the meanest [of clumps].' I have here chosen to take the Tamil meaning of *kēvalam* ('mean, insignificant') rather than the one closer to Sanskrit ('unique'), since he glosses it as *moṭṭai+ kaṭṭai ceṭi* ('a plant with bare branches' or a 'naked plant').

In Public domain. Digitization Muthulakshmi Research Academy

→ Introductory note - Fifth song: if [he] became a *campaka* [flower], it will indeed be [as if he] intended a use [for himself], as they would take it inside [the temple] for the sake of its fragrance; he says [he] will be satisfied with being a pillar with no such [use].

◆*kampa(m) mata(m) yāṉai kaḻuttu* akattiṉ mēl iruntu* – 'sitting upon the neck of an elephant in must that trembles'

கண்டாரெல்லாம் நடுங்கும்படி மதிப்பையுடைய ஆனை என்னுதல்; மதத்தாலே கம்பத்தினின்றும் விடவொண்ணுதபடி நிற்கும் யானை என்னுதல்; ஒருவராலும் மேற்கொள்ளவொண்ணுதாகிலும் ராஜாக்களை மேற்கொள்ள வொட்டுமிறே யானைகள். எல்லார்க்கும் ஹ்யாவஹமான யானையை மேற்கொண்டு தன் கருத்திலே நடத்தி

kaṇṭār ellām naṭuṅkumpaṭi matippai ~uṭaiya āṉai eṉṉutal; matattālē kampattiṉiṉṟum viṭa ~oṉṉātapaṭi niṟkum yāṉai eṉṉutal; oruvarālum mēṟkoḷḷa ~oṉṉātu ākilum rājākkaḷai mēṟkoḷḷa ~oṭṭumiṟē yāṉaikaḷ. ellārkkum bhayāvahamāṉa yāṉaiyai mēṟkoṇṭu taṉ karuttilē naṭatti*

→ Meaning, an elephant that has such might[450] that all those who see [it] tremble;

meaning, an elephant that stands in [such] a way that [they] cannot leave [it untied] from the post, due to [its being in] must;

Though it is not possible for anyone to mount [them], the elephants do tolerate the kings mounting [them]. Having mounted an elephant that is frightening to all and ridden it according to his own will;

◆*iṉpu* amarum celvamum i+ ~aracum yāṉ vēṇṭēṉ* - 'I shall not desire this kingdom or the happiness-abiding wealth'

அங்கேயிருந்து எல்லா ஹொமங்களும் ஈஜிக்கும் ஸுஹ்ருத்தும் அதுக்கடியான ராஜ்யஸுமும் யான் வேண்டேன். நீர் வேண்டுவதென்? என்னில்,

---

[450] *matippu* means 'estimate, valuation, esteem, respect, regard' (TL), but the VG suggests this meaning (power, might), and given the context, it is a more appropriate one.

In Public domain. Digitization Muthulakshmi Research Academy

aṅkē ~iruntu ellā bhogaṅkaḷum bhujikkum sampattum atukku aṭiyāṉa rājadharmamum yāṉ vēṇṭēṉ. nīr vēṇṭuvatu* eṉ? eṉṉil -*

→ I do not want the wealth of experiencing all the enjoyments staying there [i.e., on the elephant], nor the kingly dharma which is the source of that. If one asks, 'What is it that you want?' [He answers]:

◆*emperumāṉ īcaṉ* - 'the Supreme Being, our Lord'

'சுவிலஜமத்ஸ்வாமி சுஸ்மத் ஸ்வாமி'

'akhilajagatsvāmi asmat svāmi'[451]

→ 'Lord of all the worlds! My Lord!'

◆*eḻil vēṅkaṭa(m) malai mēl* – 'upon the mountain of the beautiful Veṅkaṭa'

எல்லார்க்கும் ஸ்வாமியாயிருந்து வைத்து என் பக்கலிலே விஶேஷ-கூடாக்ஷத்தைப் பண்ணின என் நாயனதான எழிலுடைய திரு-மலையிலே

ellārkkum svāmiyāy iruntu vaittu eṉ pakkalilē viśeṣakaṭākṣattai+ paṇṇiṉa eṉ nāyaṉatāṉa eḻil uṭaiya tirumalaiyilē

→ In Tirumalā possessing beauty, which belongs to my Master, who gave a special side-glance in my direction, [even though] He is the Master of all the people;

◆*tampakam āy niṟkum tavam uṭaiyēṉ āvēṉē* – 'I shall possess the [fruit of] *tapas* [that enables me] to stand as a clump of grass'

ஒரு ப்ரயொஜநத்துக்காகாதே அங்கே முளைத்துத் தீய்ந்து போவதொரு ஸ்ரூவரமாவேன்.

oru prayojanattukku ākātē aṅkē muḷaittu+ tīyntu pōvatu* oru sthāvaram āvēṉ.*

→ I shall become an immovable being that grows and withers there, being for no other purpose.

---

[451] Aiyangar (Piḷḷai & Aiyangar 1997: 127fn) gives the original words, which Piḷḷai quotes slightly differently: *akhilajagatsvāmin asmat svāmin.*

In Public domain. Digitization Muthulakshmi Research Academy

◆*tavam uṭaiyēṉ āvēṉē* – 'I shall possess the [fruit of] *tapas*'

சுநெகஜநுஹாயுதவஃவுமென்றிருக்கிறார் காணுமிதுதன்ன.

anekajanmasādhyatapaḥphalam eṉṟu irukkiṟār kāṇum itu taṉṉai.*

→ Look, he [Kulacēkaraṉ] imagines[452] this [itself] is [due to] the fruit of the *tapas* achieved in many births.

pācuram 4.6

மின்னனைய நுண்ணிடையா ருருப்பசியும் மேனகையும்
அன்னவர்தம் பாடலொடு மாடலவை யாதரியேன்
தென்னவென வண்டினங்கள் பண்பாடும் வேங்கடத்துள்
அன்னனைய பொற்குவடா மருந்தவத்த னுவேனே.

miṉ+ aṉaiya nuṇ+ iṭaiyār uruppaciyum mēṉakaiyum
aṉṉavar tam pāṭaloṭum āṭal avai ~ātariyēṉ
teṉṉa ~eṉa vaṇṭu iṉaṅkaḷ paṇ pāṭum[453] vēṅkaṭattu* uḷ+*
aṉ+ aṉaiya[454] poṉ kuvaṭu ām arum tavattaṉ āvēṉē.*

The singing and the dancing of people like
Ūrvaśī and Menakā,[455] women with lightning-like slender waists[456] –
I shall not wish for those.

I shall have[457] the rare [fruit of] *tapas* of becoming such a golden

---

[452] One of the colloquial meanings of *iru* according to the TL.

[453] See fn437.

[454] Uttamūr (1999: 37) remarks that scholars believe *aṉṉa* and *aṉaiya* to be synonymous, and that the two must have been combined and that the resulting word must have become corrupt. He also points out that some believe *aṉṉaṉaiya* is a corrupt form of *aṉṉataṉaiya* (*aṉṉatu* aṉaiya* – literally, 'like such'), hence the meaning that it is a mountain comparable to itself. Furthermore, he mentions a third possibility, *aṉṟaṉaiya* (*aṉṟu* aṉaiya*), which lost its *ṟ* to fit in with the *etukai* ('consonance' TL) pattern; the *aṉṟu* would simply be an expletive in this case.

[455] Both are apsaras known for their beauty.

[456] This refers to the pleasures accorded to a king, and in this case, the king of the celestials, i.e., Indra.

[457] Literally, 'I shall become one with.'

In Public domain. Digitization Muthulakshmi Research Academy

mountain as Veṅkaṭa,
in which swarms of bees hum the *paṇ*-melody saying '*teṉṉa*'.[458]

4.6. Commentary

சுவதாரிகை - ஆறும்பாட்டு. ஸ்தாவரமானால் ஒருநாள் உண்டாய் ஒருநாள் இன்றியே போமிறே; அங்ஙனன்றியே என்றுமொக்கவுண்டாயிருந்த திருமலையில் ஏகதேசமாக வேணும் நான் என்கிறார்.

avatārikai - ārām pāṭṭu. sthāvaram āṉāl oru nāḷ uṇṭāy oru nāḷ iṉṟiyē pōmiṟē; aṅṅaṉ aṉṟiyē eṉṟum okka ~uṇṭāy irunta tirumalaiyil ekadeśamāka vēṇum nāṉ eṉkiṟār.

→ Introductory note - Sixth song: If [he] becomes an immovable being, it will exist one day, and will not the next, is it not? Unlike that, he says, 'I want to be in Tirumalā, which has always been there, as a part [of it].'

◆*miṉ+ aṉaiya nuṇ+ iṭaiyār*, etc. – '[women with] lightning-like slender waists'

மின்போலே நுண்ணிய இடையையுடையரான தெவ்வீகளைப் போலே அழகியராயிருக்கிற ஸ்ரீகளுடைய ஆடல் பாடல்களில் எனக்கு ஆதரமில்லை.

miṉ pōlē nuṇṇiya iṭaiyai ~uṭaiyarāṉa devastrīkaḷai+ pōlē aḻakiyarāy irukkiṟa strīkaḷuṭaiya āṭal pāṭalkaḷil eṉakku ādaram illai.

→ I have no fondness for the singing and dancing of women who are as beautiful as celestial women, who have waists slender as lightning.

◆*teṉṉa eṉa vaṇṭu* iṉaṅkaḷ paṇ pāṭum vēṅkaṭattu* uḷ* - 'Veṅkaṭa, in which swarms of bees hum the *paṇ*-melody saying "*teṉṉa*"'

'தெனதென' என்று ஆளத்தி வைத்து வண்டினங்கள் பண்பாடுகிற திருமலையிலே

---

[458] The usage of this onomatopoeia is mentioned already in the *Cilap.*: 'When *aaLatti* (improvisation in *paṇ*) is performed, it is sung with the syllables '*tennaa*' and '*tenaa*' or combining them, '*tennaa tenaa.*" (71. 3. 26-36; translated by Ramanathan [1973: 154]).

In Public domain. Digitization Muthulakshmi Research Academy

'teṉa teṉa' eṉṟu āḷatti vaittu vaṇṭu iṉaṅkaḷ paṇpāṭukiṟa tirumalaiyilē*

→ In Tirumalā, where swarms of bees hum the *paṇ* melody, having improvised with *teṉa teṉa;*

◆*aṉ+ aṉaiya poṉ kuvaṭu* ām arum tavattaṉ āvēṉē* - 'I shall have the rare [fruit of] *tapas* of becoming such a golden moutain as [Veṅkaṭa]'

அப்படிப்பட்ட பொற்குவடென்னுமத்தனை; வேறு உவமானமில்லை.

appaṭippaṭṭa poṟkuvaṭu eṉṉum attaṉai; vēṟu upamānam illai.*

→ Meaning, a golden mountain which is like that, that much [is true];

there is no other comparison.[459]

◆*arum tavattaṉ āvēṉē* – 'I shall have the rare [fruit of] *tapas*'

திருவேங்கடமுடையான்தனக்கு அவ்வருகாகிறதிறே; ஆகையாலே, 'அருந்தவத்தன்' என்னக்குறையில்லையிறே.

tiruvēṅkaṭamuṭaiyāṉ taṉakku a+ ~aruku ākiṟatiṟē; ākaiyālē, 'arum tavattaṉ' eṉṉa+ kuṟai ~illaiyiṟē.*

→ It is being not far from the Lord of the sacred Veṅkaṭa. Therefore, there is no fault in [his] saying 'one of rare *tapas.*'

pācuram 4.7

வானுளு மாமதிபோல் வெண்குடைக்கீழ் மன்னவர்தம்
கோனுகி வீற்றிருந்து கொண்டாடுஞ் செல்வறியேன்
தேனுர்பூஞ் சோலைத் திருவேங் கடமலைமேல்
கானுருப்ப் பாயுங் கருத்துடையே னுவேனே.

vāṉ āḷum mā mati pōl veṇ kuṭai+ kīḻ maṉṉavar tam
kōṉ āki vīṟṟiruntu koṇṭāṭum celvu aṟiyēṉ*
tēṉ ār pūm cōlai tiru vēṅkaṭam malai mēl
kāṉ āṟu āy+ pāyum karuttu* uṭaiyēṉ āvēṉē.*

---

[459] Piḷḷai implies that *aṉ- aṉaiya poṉ kuvaṭu* means that it is a golden mountain that is such that it can only be compared with itself.

In Public domain. Digitization Muthulakshmi Research Academy

I shall not esteem the wealth of [being] celebrated being seated majestically,
becoming the king of kings, under the white [royal] parasol,
like the great full moon that reigns over the sky.[460]

I shall possess the design to flow as a jungle river
upon the mountain of the sacred Veṅkaṭa,
with gardens [full of] flowers brimming with honey.

4.7. Commentary

சுவதாரிகை - ஏழாம் பாட்டு. திருமலையில் சிகரமானால் ஏறவல்லார் சுநுபவித்து, மாட்டாதார் இழக்குமதாயிருக்குமிறே; அப்படியின்றியே எல்லார்க்கும் சுநுபவயொக்யமாயிருக்கும் காடாக வேணும் நான் என்கிறார்.

avatārikai - ēḻām pāṭṭu. tirumalaiyil śikharam āṉāl ēṟa vallār anubhavittu, māṭṭātār iḻakkumatāy irukkumiṟē; appaṭi ~iṉṟiyē ellārkkum anubhavayogyamāy irukkum kāṉāṟāka vēṇum nāṉ eṉkiṟār.

→ Introductory note - Seventh song: if [he] became a peak in Tirumalā, those who are able to climb [it] would enjoy [it] and those who cannot would miss out, would they not? [So that] it is not thus, he says 'I want to be a forest river, which is suitable for the enjoyment of all.[461]

◆*vāṉ āḻum mā mati pōl veḷ kuṭai+ kīḻ* - 'under the white [royal] parasol, like the great full moon that reigns over the sky'

---

[460] although it is tempting to draw a comparison between the moon and the white umbrella here, the poet, while being ambiguous, must rather have intended a comparison between the Moon who is the king among the stars, and a king among the humans, according to Velukkudi (2008: 4.7). But Uttamūr (1999:38) accepts both possibilities.

[461] Without naming anyone, Uttamūr (1999: 38) informs us that there are some people who criticize this view of Piḷḷai's, saying that the Āḻvār's wish was not to be useful to the others, but to lie somewhere on the mountain in order to see or serve (*cēvai*) God; that if the Āḻvār was a mountain, it could be broken, hence his wish to flow as a river.

In Public domain. Digitization Muthulakshmi Research Academy

ஆகாயப் பரப்புக்கெல்லாம் ஒருவனுமே ஆனப்போலே, லொகமெல்லாம் தன் வெண்கொற்றக் குடைக்கீழே ஒதுங்கும்படியாக

ākāśa+ parappukku ellām candraṉ oruvaṉumē āṉā+ pōlē, lokam ellām taṉ veṇkoṟṟakkuṭai+ kīḻē otuṅkumpaṭiyāka*

→ So that the whole world seeks shelter under his white [royal] parasol of victory, [just] like the Moon who became the sole one for all the [vast] expanses of the sky;

◆*maṉṉavar tam kōṉ āki* - 'becoming the king of kings'

நக்ஷத்ராதிகணங்கள் ஒருவனை லெவித்திருக்குமாபோலே; ராஜாக்களெல்லாம் வந்து லெவித்திருக்கும்படி ராஜராஜனாய்.

nakṣatratārāgaṇaṅkaḷ candraṉai sevittirukkumā pōlē; rājākkaḷ ellām vantu sevittirukkumpaṭi rājarājaṉāy

→ Just as the clusters of stars constantly worship the Moon;

being the king of kings so that all the kings come and worship [him];

◆*vīṟṟiruntu koṇṭāṭum celvu* aṟiyēṉ* - 'I shall not esteem the wealth of [being] celebrated being seated majestically'

வேறுபட விருந்து கொண்டாடும் ஸ்வஸ்ய எனக்குப் ப்ரதிபத்தி-விஷயமாகிறதில்லை.

vēṟupaṭa ~iruntu koṇṭāṭum sampat eṉakku+ pratipattiviṣayam ākiṟatu illai.*

→ I do not understand the wealth of being celebrated as being distinct.

◆*tēṉ ār pūm cōlai tiru vēṅkaṭam malai mēl* - 'upon the mountain of the sacred Veṅkaṭa with gardens [full of] flowers brimming with honey'

தேன் மிக்கிருந்துள்ள சோலையையுடைய திருமலைமேல்

tēṉ mikku iruntuḷḷa cōlaiyai ~uṭaiya tirumalai-mēl*

→ Upon Tirumalā, which has groves that abound with honey

◆*kāṉ āṟu* āy+ pāyum karuttu* uṭaiyēṉ āvēṉē* - 'I shall possess the design to flow as a jungle river'

In Public domain. Digitization Muthulakshmi Research Academy

ஸஹ்யம் பற்றினதாகில் கீழே போமிறே; அங்கே சுவறிப்போம் காட்டாறுகளாம் சுஹிஸ்நியை உடையேனுகவேணும்.

sahyam paṟṟiṉatu ākil kīḻē pōmiṟē; aṅkē cuvaṟi+ pōm kāṭṭāṟukaḷ ām abhisandhiyai uṭaiyēṉ āka vēṇum.*

→ If [a river] is formed in the Sahya [mountain],[462] [it] will go down; I must have the intention of becoming forest rivers that dry up there [in Tirumalā].

pācuram 4.8

பிறையேறு சடையானும் பிரமனு மிந்திரனு
முறையாய பெருவேள்விக் குறைமுடிப்பான் மறையானுன்
வெறியார்தண் சோலைத் திருவேங் கடமலைமேல்
நெறியாய்க் கிடக்கும் நிலையுடையே னுவேனே.

piṟai ~ēṟu caṭaiyāṉum piramaṉum intiraṉum
muṟai ~āya peru vēḷvi+ kuṟai muṭippāṉ maṟai ~āṉāṉ
veṟi ~ār taṇ cōlai+ tiru vēṅkaṭam malai mēl
neṟi ~āy+ kiṭakkum nilai ~uṭaiyēṉ āvēṉē.

I shall possess the state of lying as a path upon the mountain of the sacred Veṅkaṭa with cool, fragrance-filled flower gardens

---

[462] 'Sahya' is the proper noun of a mountain, but both the modern gloss on Piḷḷai's commentary and Velukkudi interpret this passage as if the word itself meant 'mountain.' The VG gives two relevant entries: 1) *sahya parvatam* (which it defines as *sahya malai*, i.e. the 'Sahya mountain'; 2) *sahyam paṟṟiṉa*, which it 'defines' with a comparison: *sahya malaiyil uṇṭāṉa veḷḷattukku aḷivu* illātā+ pōlē tiru-vēṇkaṭa-malayil uḷḷa vēṅkaṭavaṉiṉ audāryam mika+ kuṟaiyātatu* ('[just] as there is no end to the floods that originated in the Sahya mountain, the generosity of Him of Veṅkaṭa, who is on the mountain of sacred Veṅkaṭa, does not diminish even a little'). From both definitions, it does seem that Sahya is a proper name.

In Public domain. Digitization Muthulakshmi Research Academy

of Him who is the Vedas,[463] Him who ends [their] grievances[464]
[as] he with matted-locks on which the crescent moon stands,[465]
Brahmā and Indra
[perform] big yajnas in the [proper] manner.

4.8. Commentary

◆*piṟai ~ēṟu caṭaiyāṉum* – 'he with matted locks on which the crescent moon stands, and...'

ஸாயகவெஷம் தோற்றும்படி ஜடையோடே இருக்கச் செய்தே ஸுவ்யாஹனென்று தோற்றும்படி பிறையை யரித்துக்கொண்டிருக்கிற ஹரனும்

---

[463] Śrīvaiṣṇava readings prefer to understand *maṟai āṉāṉ* differently: Annangaracharya (1966: 24) explains this as *vedaṅkaḷil paramporuḷāka+ kūṟappaṭumavaṉumāṉa emperumāṉuṭaiya* ('He who is said to be the highest entity by the Vedas') and similarly, Velukkudi (2008: 4.8) glosses this as *vedattālē pratipādyaṉ* ('He who is propounded by the Vedas'). See Piḷḷai's commentary, which does not equate Nārāyaṇa with the Vedas either. Uttamūr (1999: 39) does not seem bothered by this equation, although he also suggests 'He who was concealed' as an alternative meaning, since Nārāyaṇa is the inner controller [of the performers of yajnas] so that they [themselves] can give the fruit (*palaṉ*) [to their devotees?], or since He is hidden from them, so that He does not grant them their wish *because* they perform those yajnas for that purpose (i.e. for a purpose other than getting Him). Uttamūr also adds that it is also possible to say that He became manifest in the Vedas because, for those people's sake, He created the Vedas that prescribed the yajnas. He also explains that since the Vedas are known as *śabdabrahmam* ('word-brahman, the Veda considered as a revealed sound or word and identified with the Supreme' MW), and since everything is brahman, it is said that He is the Vedas. He concludes by mentioning another option: Nārāyaṇa is the *vedapratipādyaṉ* ('He who is propounded by the Vedas'), hence this equation.

[464] Uttamūr (1999: 39) takes *kuṟai* as 'flaws,' understands *muṭippāṉ* as an infinitive, not as a participial noun and makes *maṟai~ āṉāṉ* the subject of the infinitive: 'He who became the Vedas so as to end the deficiency [in Śiva, etc. as they performed yajnas]. Annangaracharya (1966: 25) explains that *kuṟai muṭippāṉ* can be interpreted in two ways: 1) He who ends grievances or blemishes, or 2) He who grants wishes.

[465] This is a second allusion to Śiva. It may be noted that Kulacēkaraṉ never refers to him by any of his names.

In Public domain. Digitization Muthulakshmi Research Academy

sādhakaveṣam tōṟṟumpaṭi jaṭaiyōṭē irukka+ ceytē sukhapradhānaṉ eṉṟu tōṟṟumpaṭi piṟaiyai dharittukkoṇṭu irukkiṟa haraṉum*

→ Hara, who is sporting a moon so as to appear as one who gives prominence to pleasure, while being with matted locks so that his assumed appearance as a yogi shows;

◆*piramaṉum* – 'and Brahmā'

அவனுக்கு ஜநகனான ப்ரஹ்மாவும்

avaṉukku janakaṉāṉa brahmāvum

→ And Brahmā, who is his father;

◆*intiraṉum* – 'and Indra'

'ஸெந்த்ரஃ' என்னும்படியான இந்த்ரனும்

'sendraḥ' eṉṉumpaṭiyāṉa indraṉum

→ And Indra, who is referred to [as such] in 'He is Indra' [*Kaivalya-upaniṣad*, 8];

◆*muṟai ~āya peru vēḷvi+ kuṟai muṭippāṉ* - 'Him who ends [their] grievances [as they perform] big yajnas in the [proper] manner'

தந்தாமுடைய சுயிகாராநுகுணமாகப் பண்ணும் யஜ்ஞபலமான சுயிகாரங்களைக் கொடுக்குமவன்

tam tāmuṭaiya adhikārānuguṇamāka+ paṇṇum yajñaphalamāṉa adhikāraṅkaḷai+ koṭukkumavaṉ

→ He who gives [one] the status that is the fruit of the yajnas, which are done according to each one's status;

◆*maṟai ~āṉāṉ* - 'Him who is the Vedas'

ப்ரஹ்மாதிகளுக்கு சூஶ்ரயணீயனென்னும் வெதைகஸமயிகமுனானவன்

brahmādikaḷukku āśrayaṇīyaṉ eṉṉum vedaikasamadhigamyaṉ āṉavaṉ

→ He whom the Veda alone is fit to understand as being 'He who should be followed by Brahmā, etc.';

In Public domain. Digitization Muthulakshmi Research Academy

◆*veṟi ~ār taṇ cōlai tiru vēṅkaṭam malai mēl neṟi ~āy+ kiṭakkum nilai ~uṭaiyēṉ āvēṉē* – 'I shall possess the state of lying as a path upon the mountain of the sacred Veṅkaṭa with cool, fragrance-filled flower gardens'

வரிஷமிக்குக் குளிர்த்தியையுடைய திருமலைமேலே; ஆருஞல் ஒருகால் பெருகினுல் விநியொமப்பட்டு, வற்றினுல் விநியொமப்படாதிறே; அங்ஙனன்றியே, எப்போதுமொக்க ஸ்ரீவெஷ்ணவர்கள் லஞரிக்கையாலே அவர்கள் வாஉரெணு படும்படி வழியாய்க்கிடக்கும் துணிவுடையனுவேனே. 'தொண்டரடிப்பொடியாட நாம் பெறில்' என்றிருக்குமவரிறே.

parimaḷa(m) mikku+ kuḷirttiyai ~uṭaiya tirumalai-mēlē; āṟu āṉāl orukāl perukiṉāl viniyogappaṭṭu, vaṟṟiṉāl viniyogappaṭātiṟē; aṅṅaṉ aṉṟiyē, eppōtum okka śrīvaiṣṇavarkaḷ sañcarikkaiyālē avarkaḷ pādareṇu paṭumpaṭi vaḻiyāy+ kiṭakkum tuṇivu* uṭaiyaṉ āvēṉē. 'toṇṭar aṭi+ poṭi ~āṭa nām peṟil' eṉṟu* irukkumavariṟē.*

→ Upon Tirumalā, which has a coolness filled with fragrance;

if [I] become a river, in case it swells, it will be useful; if it dries out, it will indeed be of no use. [So that] it is not thus, I will have the aim of lying as a path, so that, because the Śrīvaiṣṇavas walk over [it] at all times, the dust of their feet touches [me]. He is one who thinks 'If we get to bathe in the dust of the feet of servants' [PTM 2.2].

pācuram 4.9

செடியாய வல்வினைகள் தீர்க்குந் திருமாலே
நெடியானே வேங்கடவா நின்கோயி லின்வாசல்
அடியாரும் வானவரு மரம்பையருங் கிடந்தியங்கும்
படியாய்க் கிடந்துன் பவளவாய் காண்பேனே.

In Public domain. Digitization Muthulakshmi Research Academy

ceṭi ~āya val viṉaikaḷ tīrkkum tirumālē
neṭiyāṉē vēṅkaṭavā niṉ kōyiliṉ vācal[466]
aṭiyārum vāṉavarum arampaiyarum kiṭantu iyaṅkum*
paṭi ~āy+ kiṭantu uṉ pavaḷa vāy kāṇpēṉē.*

O Tirumāl who destroys forceful karmas that are evil![467] O tall One![468]
O You of Veṅkaṭa!
At the entrance of Your temple,
I shall see Your red coral lips,
lying as a step,
on which devotees, celestial beings, Rambhā and the like dwell [and] walk about.

4.9. Commentary

சுவதாரிகை - பல ஸ்ரீவைஷ்ணவர்களுடைய அடிப்பொடியைத் யரிப்பதோடு எம்பெருமானையும் ஸேவிக்கலாம்படி எம்பெருமான் திருமுன்பே இருக்கும் படியாக இருக்கவேண்டும் என்று ஆசைப்-படுகிறார்.

avatārikai - pala śrīvaiṣṇavarkaḷuṭaiya aṭi+ poṭiyai+ dharippatōṭu emperumāṉaiyum sevikkalāmpaṭi emperumāṉ tiru muṉpē irukkum paṭiyāka irukka vēṇṭum eṉṟu ācaippaṭukiṟār.

→ Introductory note - [He] desires to remain as a step that lies in the sacred front of our Lord, so that [he] is able to worship our Lord along with bearing the dust of the feet of many Śrīvaiṣṇavas.

◆*ceṭi ~āya val viṉaikaḷ tīrkkum* – '...who destroys forceful karmas that are evil'

---

[466] *vāyil* is a variant (Kiṟuṣṇamācāriyar 1903: 152). Uttamūr (1999: 40) and Velukkudi (2008: 4.9) split this as *kōyil iṉ vācal* ('the sweet/pleasant entrance of the temple').

[467] *ceṭi* can also mean bush (which is what Uttamūr opts for [1999: 40]) or plant (which is Annangaracharya's choice [1966: 25]), but it must be pointed out here that the word *ceṭi*, especially in the Śaiva context, when associated with karma, mostly means 'sin, vice, evil, trouble, distress' (TL).

[468] An ancient appellation of Viṣṇu in Tamil referring to His length.

In Public domain. Digitization Muthulakshmi Research Academy

தன் திருவடிகளிலே தலைசாய்த்தாருடைய பாவபலமான ஸம்ஸாரஸம்பந்தத்தை அறுத்துக் கொடுக்குமவனுய்த்து. செடி - பாவம்.

taṉ tiruvaṭikaḷilē talaicāyttāruṭaiya pāpaphalamāṉa saṃsārasambandhattai aṟuttu+ koṭukkumavaṉ āyttu. ceṭi - pāpam.

→ He is One who cuts off the connection to the cycle of samsara, which is the fruit of sins, of those who have bowed their heads in reverence at His sacred feet.

ceṭi = sin.

◆*tirumālē* – 'O Tirumāl!'

அதுக்கு நிபந்தனம் கூடவிருந்து செய்விப்பாருண்டாகை

atukku nibandhanam kūṭa ~iruntu ceyvippār uṇṭākai

→ The basis for that is there being someone[469] who makes [Him] do [it] being together with [Him].

◆*neṭiyāṉē* – 'O tall One!'

அவள்தானும் 'என்னாலும் பொறுக்கப் போகாது' என்றபோது, 'என்னடியாரது செய்யார்' என்று சரணாகதவிஷயத்திலோரம் எல்லை காணவொண்ணாதவன்.

avaḷ tāṉum 'eṉṉālum poṟukka+ pōkātu' eṉṟapōtu, 'eṉ+ aṭiyār atu ceyyār' eṉṟu āśritaviṣayattil ōram ellai kāṇa ~oṇṇātavaṉ.

→ When she [i.e. Śrī] herself said, 'Even I cannot tolerate [this],' He is One who cannot know the limits of partiality towards those who have sought surrender, saying, 'My devotees will not do that' [PerTM 4.8.2].

◆*vēṅkaṭavā niṉ kōyiliṉ vācal* – 'O You from Veṅkaṭa! At the entrance of Your temple...'

தெவரீருடைய திருவாசலிலே

devarīruṭaiya tiruvācalilē

→ At Your sacred entrance;

---

[469] This is a reference to Śrī/Lakṣmī being the mediator between Him and the jiva.

In Public domain. Digitization Muthulakshmi Research Academy

•*aṭiyārum vāṉavarum arampaiyarum kiṭantu* iyaṅkum* – 'on which devotees, celestial beings, Rambhā and the like dwell [and] walk about'

சுநநயவரயொஜநரும் வரயொஜநாஞரவாரும் சுநயவாரும் கிடந்து லஞரியாநின்ருல் ஒரு நினேவற்று சுவெதநவக் கிடக்கவேணும்.

ananyaprayojanarum prayojanāntarapararum anyapararum kiṭantu sañcariyā-niṉṟāl oru niṉaivu aṟṟu acetanavat kiṭakka vēṇum.*

→ If those who have no other goal [than God], those who have other different goals, and those who are devoted to others[470] keep wandering over [me], [I] want to lie like an inanimate being without any conscience.

•*uṉ pavaḷa vāy kāṇpēṉē* – 'I shall see Your coral-lips'

வாரதந்ரத்துக்கு சுவெதநலஹாயியாகவும் வேணும். அது வரூஷார்யமாகைக்குக் காணவும் வேணும்.

pāratantryattukku acetanasamādhi ~ākavum vēṇum. atu puruṣārtham ākaikku+ kāṇavum vēṇum.

→ For the [sake of] dependence on [God, I] must be absorbed in insentience, [and] so that *that* becomes a human goal, [I] should also see [the coral-lips of the Lord of Veṅkaṭa].

pācuram 4.10

உம்ப ருலகாண் டொருகுடைக்கீ ழுருப்பசிதன்
அம்பொற் கலையல்குற் பெற்ருலு மாதரியேன்
செம்பவள வாயான் திருவேங் கடமென்னும்
எம்பெருமான் பொன்மலமே லேதேனு மாவேனே.

umpar ulaku āṇṭu* oru kuṭai+ kīḻ uruppaci taṉ+*
am poṉ kalai ~alkul peṟṟālum ātariyēṉ

---

[470] See fn63.

In Public domain. Digitization Muthulakshmi Research Academy

cem pavaḷa(m) vāyāṉ tiru vēṅkaṭam eṉṉum
emperumāṉ poṉ malai mēl ētēṉum āvēṉē.

Even if, reigning over the celestial world under a single [royal] parasol,
I get Ūrvaśī's beautiful waist with a gold girdle,
I will not wish for [it].

I will become *anything* on the golden mountain called the sacred
Veṅkaṭa, of our Lord, He with red coral lips.

4.10. Commentary

சுவதாரிகை - பத்தாம் பாட்டு. கிட்டுமளவும் வேண்டா என்கிறீர்; கிட்டினவாறே சுகானுபவிக்கிறீரென்ன; அவை கிட்டினாலும் வேண்டா என்கிறார்.

avatārikai - pattām pāṭṭu. kiṭṭum-aḷavum vēṇṭā eṉkiṟīr; kiṭṭiṉavāṟē anubhavikkiṟīr eṉṉa; avai kiṭṭiṉālum vēṇṭā eṉkiṟār.

→ Introductory note - Tenth song: when [one] says, '[You will] say [you] do not want them [i.e., other enjoyments] until [they] are attained; [You will] enjoy them as [they] are attained,' he says 'I do not want [them] even if they are attained.'

◆*umpar ulaku* āṇṭu* oru kuṭai kīḻ* - 'reigning over the celestials' world under a single [royal] parasol'

உபரிதநலொகங்களெல்லாம் தன் ஒரு முத்தின் குடைக்கீழே செலுத்தி

uparitanalokaṅkaḷ ellām taṉ oru muttiṉ kuṭai+ kīḻē celutti

→ Having caused all the upper worlds to go under his singular pearl [royal] parasol;

◆*uruppaci taṉ+ am poṉ kalai ~alkul perrālum ātariyēṉ* - 'Even if (...) I get Ūrvaśī's beautiful waist with a gold girdle, I will not wish for [it]'

அவற்றைக் கிட்டுவித்தாலும் எனக்கு ஆதரம் பிறவாது.

In Public domain. Digitization Muthulakshmi Research Academy

avaṟṟai+ kiṭṭuvittālum eṉakku ādaram piṟavātu.

→ No desire [for them] shall be born in me even if even if they are made attainable [to me].

◆*cem pavaḷa vāyāṉ* - 'Him with red coral lips'

ஊவுழியைக் கண்டால் சுநாஉரிக்கும்படியாய்த்து உள்ளு[471] நிற்கிற விஷயத்தின்படி

ūrvaśiyai+ kaṇṭāl anādarikkumpaṭi ~āyttu uḷḷu niṟkiṟa viṣayattiṉ paṭi

→ The Object that stands inside is such that [He] has made [me] reject Ūrvaśī if [I] see [her]

◆*tiru vēṅkaṭam eṉṉum emperumāṉ poṉ malai mēl* – 'on the golden mountain called the sacred Veṅkaṭa of our Lord'

என் நாயனுடைய ஸ்லாவ்யமான திருமலையிலே

eṉ nāyaṉuṭaiya ślāghyamāṉa tirumalaiyilē

→ In Tirumalā, which is my Master's praiseworthy mountain,

◆*ētēṉum āvēṉē* – 'I will become *anything*'

சுநஞ்சாழ்வான் இவ்விடத்துக்கு 'திருவேங்கடமுடையான் தாஞகவுமமையும்' என்னும்; அதுக்கு ஹ்ருயமென்? என்னில்; ஸ்வரூபஜ்ஞர்திரளுக்குப் புறம்பான ஸ்வரூபியாகிலும் அமையு-மென்கை. அங்ஙனன்றிக்கே ஈடர் அருளிச்செய்யும்படி: 'நானும் அறியவேண்டா, திருவேங்கடமுடையானும் அறியவேண்டா, கண்-டாரும் அறிந்து ஸ்லாவிக்கவும் வேண்டா, திருமலைமேலே உள்ள-தொரு ஸ்வரூபமாக அமையும்' என்பர்.

anantāḻvāṉ i+ ~iṭattukku 'tiruvēṅkaṭamuṭaiyāṉ tāṉ ākavum amaiyum' eṉṉum; atukku hṛdayam eṉ? eṉṉil - śeṣabhūtar tiraḷukku+ puṟampāṉa śeṣi~ākilum amaiyum eṉkai. aṅṅaṉ aṉṟikkē bhaṭṭar aruḷicceyyumpaṭi: 'nāṉum aṟiya vēṇṭā, tiruvēṅkaṭamuṭaiyāṉum aṟiya

---

[471] This is the colloquial form of uḷ ('inside').

In Public domain. Digitization Muthulakshmi Research Academy

vēṇṭā, kaṇṭārum aṟintu ślāghikkavum vēṇṭā, tirumalai-mēlē uḷḷatu oru padārtham āka amaiyum' eṉpar.*

→ For this passage, Anantāḻvāṉ would say, '[I] shall be content to even become the Lord[472] of the sacred Veṅkaṭa'; if [one] asks, 'What is the heart of this?', it is saying, '[I] will be satisfied even if [I] become the Master, which goes against [the nature of] the multitude of subordinate ones.' Unlike that, the revered [Parāśara] Bhaṭṭa would graciously say thus: 'Let me be unaware, let the Lord of the sacred Veṅkaṭa be unaware, let those who see not be aware [of what I become there] nor praise [me]. [I] will be satisfied with being an object that is upon Tirumalā.'

pācuram 4.11

மன்னியதண் சாரல் வடவேங் கடத்தான்றன்
பொன்னியலுஞ் சேவடிகள் காண்பான் புரிந்திறைஞ்சிக்
கொன்னவிலுங் கூர்வேற் குலசே கரன்சொன்ன
பன்னியநூற் றமிழ்வல்லார் பாங்காய பத்தர்களே.

maṉṉiya taṇ cāral vaṭa vēṅkaṭattāṉ taṉ
poṉ+ iyalum cē ~aṭikaḷ kāṇpāṉ purintu iṟaiñci*
kol navilum kūr vēl kulacēkaraṉ coṉṉa
paṉṉiya nūl tamiḻ vallār pāṅku āya pattarkaḷē.*

Those who master the Tamil of [this] thread that was spun[473]

---

[472] *śeṣin* is a word used for God in relation to His relation with the *śeṣa* (See fn369 for more details on this concept and on *śeṣatva*). Siauve (1978: 56fn8) explains this term thus: '*śeṣin* : le terme est appliqué à Bhagavān par rapport auquel le monde entier est *śeṣa*, c'est-à-dire complément, supplément de son activité, moyen de sa jouissance, instrument secondaire et comme superflu.' See fn478 on *śeṣatva*.

[473] This part can be translated as 'Those who are capable of [mastering] the Tamil of [this] text that is sung,' as *paṉṉiya* (from *paṉṉu*) can mean 'sung' and *nūl* can also be defined as 'treatise' or 'text.' Piḷḷai, however, glosses this by 'extended' (*parampiṇa*). Uttamūr (1999: 42) explains it as *ārāyntu abhyasikkappaṭum śāstraṅkaḷai ~uṭkoṇṭa* ('which has drawn in the shastras that are examined and practised').

In Public domain. Digitization Muthulakshmi Research Academy

- uttered by Kulacēkaraṉ with a sharp spear trained in killing, bowing down and desiring to see the gold-like red feet of Him of Veṅkaṭa in the North with everlastingly cool mountain slopes[474]— are devotees agreeable [to Him] indeed.

4.11. Commentary

◆*maṉṉiya taṇ cāral vaṭa vēṅkaṭattāṉ taṉ poṉ+ iyalum cē ~aṭikaḷ kāṇpāṉ* - 'desiring to see the gold-like red feet of Him of Veṅkaṭa in the North with everlastingly cool mountain slopes'

கண்டால் கால்வாங்கமாட்டாதே பிணிப்படும்படி ஶ்ரஹரமான பயூஜத்தையுடைய தமிழுக்கெல்லையான திருமலையை உடையவனுடைய ஶ்லாஹ்யமான திருவடிக் காண்கைக்காக

kaṇṭāl kālvāṅka māṭṭātē piṇi+ paṭumpaṭi śramaharamāṉa paryantattai ~uṭaiya tamiḻukku ellaiyāṉa tirumalaiyai uṭaiyavaṉ uṭaiya ślāghyamāṉa tiruvaṭi+ kāṇkaikkāka*

→ For the sake of seeing the praiseworthy sacred feet of Him who possesses Tirumalā, which marks the boundary of Tamil [and] possesses an area[475] that destroys fatigue in such a way that if [one] sees [it], [he[476]] becomes attached, unable to retrace [his] steps;

◆*purintu* iṟaiñci* – 'desiring and bowing down'

காணவேண்டும்படி ஹக்தியையுடையராய்த் தலையாலே வணங்கிக் கவிபாடினாராய்த்து

kāṇa vēṇṭumpaṭi bhaktiyai ~uṭaiyarāy+ talaiyālē vaṇaṅki+ kavipāṭiṉār āyttu

→ As one with [such] devotion as to want to see [Him], he composed poetry, bowing [his] head.

---

[474] Uttamūr (1999: 42) does not link *maṉṉiya* with *taṇ cāral*, but rather believes it is *mahāṉkaḷ maṉṉiya* ('[where] great men have remained').

[475] Literally, *paryanta* means 'circumference' (MW) here.

[476] Clearly, it is a man, not a woman, who is referred to here.

In Public domain. Digitization Muthulakshmi Research Academy

◆*kol navilum kūr vēl kulacēkaraṉ coṉṉa* – 'uttered by Kulacēkaraṉ with a sharp spear trained in killing'

வ்ரதிவக்ஷத்தை வெல்லவல்லராஞப் போலேயாய்த்து கவிபாடி-யிருக்கும்படியும்

pratipakṣattai vella vallar āṉā+ pōlē ~āyttu kavipāṭi ~irukkumpaṭiyum

→ [His] manner of composing poetry is like [his] being capable of conquering [his] enemies.

◆*paṉṉiya nūl tamiḻ vallār* – 'Those who are master the Tamil of [this] thread that was spun'

பரம்பின லக்ஷணொவெதமான தமிழ்தொடையை வல்லவர்கள்

parampiṉa lakṣaṇopetamāṉa tamiḻ toṭaiyai vallavarkaḷ

→ Those who master the Tamil garland endowed with good qualities, which has spread [among devotees] -

◆*pāṅku* āya pattarkaḷē* – 'are devotees agreeable [to Him] indeed'

இங்கே இருந்து 'அதுவாகவேணும் இதுவாகவேணும்' என்னுதே அவனுக்கு இஷ்டவிநியொகார்ஹமாவர்கள்.

iṅkē iruntu 'atu ~āka vēṇum itu ~āka vēṇum' eṉṉātē avaṉukku iṣṭaviniyogārham āvarkaḷ.

→ They will become worthy of His using [them as He] pleases, without [having] to say, [while] remaining here, 'I want to be this, I want to be that.'

In Public domain. Digitization Muthulakshmi Research Academy

Decade 5 - *taru tuyaram*

சுவதாரிகை - (தருதுயரம்) திருஊத்தால் சொல்லிற்றாய்த்து சுநந்யாஹூஶெஷக்ஷமிறே; இந்த சுநந்யாஹூஶெஷக்ஷப்ரதிபத்திக்கு விரொதிதான் 'நான் என்னது' என்றிருக்கும் சுஹஜ்காரஜகாரமிறே. சுநாத்மந்யாத்மஸுதியும், சுஸ்வெஸ்வக்ஷஸுதியுமிறே ஸம்ஸாரமாகிற வ்ருக்ஷத்துக்கு ஸீஜமென்று ப்ரஜாணங்கள் சொல்லுகின்றன; அது சேதநர்க்குப் பொதுவானதிறே. அப்படியன்றியே, ராஜாக்களாகை-யாலே சுஹஜ்காரஜகாரவஶ்யராயிறே இருப்பது. 'நிலா, தென்றல், சந்தனம்' என்று சொல்லுகிற இவை பராத்மாகாதபோது ஸ்வரூபஸிதியில்லையாமிறே. அப்படியேயிறே பராத்மான வஸ்துவுக்கும்; சுஹஜ்காரஜகாரத்தாலே ஸ்வரூபஸிதி அழியுமிறே.

இப்படி பராத்மமென்னும்படிக்கு ப்ரஜாணமுண்டோ? என்னில் - இவனை 'யஸ்யாஸ்தி' என்றும் ஓதி, அவனை 'பதிம் விஶ்வஸ்ய' என்றும் ஓதுகையாலே இவன் ஒன்றுக்கும் கடவனல்லன்; உடையவனான அவன் எல்லாவற்றுக்கும் கடவனென்றதிறே; அப்படி ப்ரஜாணங்-களால் சொன்ன ஶெஷக்ஷப்ரதிபத்தியாவது தத்யஶெஷக்ஷப-யுக்தமான சுநந்யாஹூஶெஷக்ஷமிறே. அப்படித் தமக்குப் பிறந்-திருக்கச்செய்தே அது பலப்ரதமாகக் கண்டிலர்; தான் தன்கூழும் செய்கிறானென்றாதல்; நாம் க்ருதத்தாலே செய்கிறோமென்று ஆறியிருந்-தானாதலால்; நம்முடைய க்ஷரெக்கடியான ரூசியும் அறியுமவ-னாகையாலே ரூசி பாகமானால் செய்கிறோமென்று ஆறியிருந்-தானாமித்தனை.

நம்மைப் போலன்றியே, செய்தது அறிந்திருக்கும் ஸவுஜ்ஞனாயும், நினைத்தது தலைக்கட்டவல்ல ஸவுஶக்தியாயுமிருந்து வைத்து ஆறியிருக்கும்போது சில ஹெதுக்களுண்டாகவேணுமிறே என்று பார்த்து 'எனக்கு நானுமில்லை, பிறருமில்லை, பேற்றில் க்ஷரெயாலே துடிக்கிறேனித்தனையல்லது ஸாயநாநுஷ்஠ாநக்ஷமனுமல்லேன்' என்-னுமிடத்தை சுநந்யகதிகளாயிருக்கும் பதாத்மங்களை நிதஶ்ந-மாக இட்டுத் தம்முடைய சுநந்யகதிக்ஷத்தைத் திருவித்துவக்-கோட்டு நாயனார் திருவடிகளிலே விண்ணப்பம் செய்கிறார்.

In Public domain. Digitization Muthulakshmi Research Academy

*avatārikai - 'taru tuyaram' - tirumantrattāl collirru*āyttu ananyārha-śeṣatvamirē; inta ananyārhaśeṣatvapratipattikku virodhi tāṉ 'nāṉ eṉṉatu' enru* irukkum ahaṅkāramamakāramirē. anātmanyātmabuddhiyum, asve-svatvabuddhiyumirē saṃsāram-ākira vṛkṣattukku bījam enru pra-māṇaṅkaḷ collukinraṇa; atu cetanarkku+ potuvāṉatu* irē. appaṭi ~anriyē, rājākkaḷ-ākaiyālē ahaṅkāramamakāravaśyarāyirē iruppatu. 'nilā, tenral, cantaṇam' enru collukira ivai parārtham ākātapōtu svarūpasiddhi ~illaiyāmirē. appaṭiyēyirē parārthamāṉa vastuvukkum; ahaṅkāramamakārattālē svarūpa-siddhi aliyumirē.*

ippaṭi parārtham eṉṉumpaṭikku pramāṇam uṇṭō? eṉṉil - ivaṉai 'yasyāsmi' enrum ōti, avaṉai 'patiṃ viśvasya' enrum ōtukaiyālē ivaṉ onrukkum kaṭavaṉ allaṉ; uṭaiyavaṉāṉa avaṉ ellāvarrukkum kaṭavaṉ enratirē; appaṭi pramāṇaṅkaḷāl coṉṉa śeṣatvapratipatti ~āvatu tadīyaśeṣatvaparyantamāṉa ananyārhaśeṣatvamirē. appaṭi+ tamakku pirantu irukka+ ceytē atu phalapradamāka+ kaṇṭilar; tāṉ taṉ karmam ceykirāṉ enru* ātal; nām kramattālē ceykirōm enru āri ~iruntāṉ ātalāl; nammuṭaiya tvaraikku* aṭiyāṉa ruciyum ariyumavaṉ-ākaiyālē ruci pākam āṉāl ceykirōm enru āri ~iruntāṉām ittaṉai.*

nammai+ pōl anriyē, ceytatu arintu irukkum sarvajñanāyum, niṉaittatu talaikkaṭṭa valla sarvaśaktiyāyum iruntu-vaittu āri ~irukkumpōtu cila hetukkaḷ uṇṭāka vēṇumirē enru pārttu 'eṉakku nāṉum illai, pirarum illai, pērril tvaraiyālē tuṭikkirēṉ ittaṉai ~allatu sādhanānuṣṭhānakṣamaṉum allēṉ' eṉṉum iṭattai ananyagatikaḷāy irukkum padārthaṅkaḷai nidarśanamāka iṭṭu+ tammuṭaiya ananyagatitvattai+ tiru vittuvakkōṭṭu*[477] *nāyaṉār tiruvaṭikaḷilē viṇṇappam ceykirār.*

→ Introductory notes: 'the grief that [You] give [me]' - It is indeed the subservience[478] of belonging to no other [but Him] that has been

[477] As the Piḷḷai & Aiyangar 1997 edition of the PTM and its commentary uses the spelling 'Vittuvakkōṭu,' I have not changed its spelling in the relevant passages of the commentary. See fn492.

[478] Literally, *śeṣatva* means 'the state of being a remainder.' The Śrīvaiṣṇavas understand it as 'subservience, as a slave to his master' (Mumme 2009 [1989]: 293).

In Public domain. Digitization Muthulakshmi Research Academy

expressed by the *tirumantra.*[479] It is indeed egotism and possessiveness[480] - which claim, 'Me, mine' - that are the obstacles to the conviction of subservience of belonging to no other.' Authoritative evidence asserts that perceiving the soul in the non-soul[481] and perceiving that which does not belong to one as one's [possession][482] are the seeds of the tree that is samsara. That is common for sentient beings, is it not? Not only that, because they are kings, they [i.e. Kulacēkaraṉ and the like] are indeed subjected to egotism and possessiveness. When those that are called 'moon,' 'breeze,' 'sandal paste' are not intended for the benefit of others, there indeed is no fulfillment of [their] essential nature. It is indeed the same for the object[483] that is meant for God. The fulfillment of [its] essential nature is indeed destroyed by egotism and possessiveness.

If [one] asks, 'Is there authoritative evidence to say that [the soul] is thus meant for God?' - having declared [about] him,[484] 'I belong to Him...'[485] [*Black Yajurveda, Hiraṇyakeśi- / Satyāṣāḍha-Śrautasūtra* 6.3.7f], also by declaring Him 'the Lord of the Universe,' [*Nārāyaṇa sūkta* 3[486]], it said that he is not fit for anything, [and] that He who is the Possessor

---

The *teṉkalai*s believe that being a *śeṣa* (*śeṣatva*) is the very *svarūpa* ('essential nature') of the jiva. Thus the *Mumu* 55 asserts *śeṣatvamē ātmāvukku svarūpam* ('It is *śeṣatva* that is the essential nature of the soul'); but the *vaṭakalai* view, expressed by Vedānta Deśika in RTS 5, refuses to go to that extent, despite highly rating it.

[479] An eight-syllabled sacred mantra, very important for the Śrīvaiṣṇavas. For more on this mantra, see Mumme 2009 (1989): 276.

[480] I am using Mumme's (1987: 138) translation here; the VG also points out that the meaning of *mamakāram* is *eṉatu eṉṉum cerukku* ('the arrogance that [this] is mine').

[481] Meaning here the body, according to the modern Tamil gloss (Piḷḷai & Aiyangar 1997: 141fn).

[482] Meaning, the soul. The Śrīvaiṣṇavas believe that the individual soul does not belong to the individual, but is God's property.

[483] It is an allusion to the jiva.

[484] A reference to the soul/jiva, which, in the Indian traditions, is refered to as 'he' and not 'it.'

[485] Literally, 'to Whom I belong.'

[486] The *Nārāyaṇa-sūkta* is part of the *Taittirīya-āraṇyaka* X.13 (*Puruṣa-sūktam & Nārāyaṇa-sūktam* 2012: Preface).

In Public domain. Digitization Muthulakshmi Research Academy

[of all] is indeed the One fit [to accomplish] everything. The conviction of subservience thus spoken of by authoritative evidence is indeed the subservience of not belonging to another that includes subservience to His people. While [that] was thus produced in him[487] [i.e. in Kulacēkaraṉ], he did not see that bear fruit. [He] thinks that he is doing his duty; therefore, He remained patient thinking, 'We[488] will act in [due] course'; and since He knows the taste which is the basis for our hurry, He simply remained patient thinking, 'We will act when the taste becomes ripe.'

While [He] is being patient, being unlike us [i.e. Kulacēkaraṉ] an ominiscient Being who knows the deeds [of all] and an omnipotent Being capable of accomplishing that which [He] intended, there must be a few reasons [for that]: thinking thus, [he] gives as examples categories [of beings] that have no other refuge[489] for [illustrating] the passage in which he says, 'I am not [responsible] for myself, nor are others. Although I suffer accutely because of the hurry [I feel] for [getting] the blessing [to do service to God and His people], I am not capable of undertaking the means,' [and thus] he respectfully presents his own state of having no other refuge at the sacred feet of the Lord of sacred Virruvakkōṭu.

pācuram 5.1

தருதுயரந் தடாயேலுன் சரணல்லால் சரணில்லை
விரைகுழவு மலர்பொழில்சூழ் விற்றுவக்கோட் டம்மானே
அரிசினத்தா லீன்றதா யகற்றிடினும் மற்றவட்டள்தன்
அருள்நினைந்தே யழுங்குழவி யதுவேபோன் றிருந்தேனே.

---

[487] *tamakku*, although plural, has an honorific meaning here.
[488] In reported speech, the royal 'we' is left as such.
[489] The feeling of being without another refuge (*ananyagatitva*) and of being good for nothing, i.e. being helpless (*ākiñcanya*), are important in one who wishes to take refuge in God.

In Public domain. Digitization Muthulakshmi Research Academy

taru tuyaram taṭāyēl uṉ[490]*caraṇ allāl caraṇ illai*
virai kuḻuvu malar poḻil cūḻ viṟṟuvakkōṭṭu ammāṉē*
ari ciṉattāl īṉṟa tāy akaṟṟu iṭiṉum maṟṟu* avaḷ taṉ+*
aruḷ niṉaintē ~aḻum kuḻavi ~atuvē pōṉṟu iruntēṉē.*

There is no refuge [for me] other than Your feet
[although You] do not curb the grief [that You] give [me],[491]
O Lord of Viṟṟuvakkōṭu,[492]

---

[490] Uttamūr (1999: 44) points out that with the sandhi, it is possible to get *taṭāyēl um caraṇ*, which, in turn, can either be kept separate as a variant of *uṉ* or attached to *taṭāyēl* and make it an explicit concessive (*taṭāyēl* is a conditional, but the meaning is clearly concessive here).

[491] Most probably for different theological reasons, Uttamūr (1999: 43) prefers to gloss this as *nī tara vēṇṭiyatāṉa tukkattai* ('[though You] do not curb the grief [that You are required to] give [me]') and explains his reasons in some detail (See Uttamūr 1999: 43-45).

[492] Depending on the edition of the NTP, there are two different spellings found: Vittuvakkōṭu and Viṟṟuvakkōṭu (The Little Flower Company [LIFCO] edition of the NTP uses the variant Viṟṟuvakkōṭu for example). At first glance it might seem that the original sound [ṟṟ] became [tt] with time, especially since a branch of the Śrīvaiṣṇavas, namely the Teṉkalai Vaiṣṇavas, tend to transform the former sound into the later while reciting the *pācurams* (and also when speaking colloquially). In a personal communication, Śrīraṅgam B. Ramanujam, a knowledgeable and practising Śrīvaiṣṇava, who is part of the *divyaprabandham*-chanting group at the Śrīraṅgam temple, explained that the Teṉkalai Vaiṣṇavas transformed [ṟṟ] into [tt] (e.g. *kaṟṟu* becomes *kattu*), [ṉṉ] into [ṉṉ] (e.g. *kaṉṟu* becomes *kaṉṉu*) and so on. The reason he gave was that [ṟṟ] and [ṉṟ] are harsh sounds, and that in order that the sounds be soothing to the Lord for whom they sing, they soften those harsh sounds. Listening to the Teṉkalai and the Vaṭakalai (in which the pronunciation is close to the spelling) chantings would show the difference.
But digging a little deeper one might be brought to think that hypercorrection could have produced the reverse change, i.e., the transition from the voiceless alveolar stop [tt] to the voiced alveolar trill [ṟṟ]. Scholars attempting to find the original meaning of the name use Vittuvakkōṭu as their base but the conclusions they come to are not the same. Rajagopalan (2009: 15) suggests that it is *vittuva* and not *viṟṟuva*, arguing that the word comes from the Sanskrit *vittavat* or *vidvattā* or *vidvattva*. Thus, combined with the word *kōṭu* meaning 'bank of a river' or 'tank' in Tamil, which is one of the meanings found in the TL, albeit the 20th, and *kōṭa* meaning 'fortress' in Sanskrit, the term Vittuvakkōṭu would then mean 'bank or bund of river or tank where learned scholars live' (Rajagopalan 2009: 15). In a

In Public domain. Digitization Muthulakshmi Research Academy

surrounded by groves with blossoms mingled with fragrance!
Even though the mother who gave [him] birth casts [him] aside
out of cutting anger
the infant cries thinking of her benevolence again.

I have been like that.

5.1. Commentary

◆*taru tuyaram taṭāyēl* – 'although [You] do not curb the grief [that You] give [me]'

நீயே தருகிற ஊஃவத்தை நீயே மாற்றுயாகில்; தன்னுலே தனக்கு விஹொயி வந்ததென்றும் தானே ஸாயநாஈஷாநத்தாலே அது போக்கிக் கொள்வானென்றும் ஸாஷ்ங்கள் சொல்லிக் கிடக்கச் செய்தே, இவர் அவனே துயர் தந்தான் என்பானென்? என்னில் - வராவூவராவூவிவெகும் பண்ணியிருப்பாரொருவராகையாலே சொல்லுகிறுர். 'தானே கூஉம் பண்ணினவன், தானே ஸாய-நாஈஷாநம் பண்ணித் தவிர்த்துக் கொள்ளுகிறுன்' என்று நம்மைப் பழியிட்டுத்தள்ள நினைத்தானுகிலும், நானும் தன்னைக் குறித்துப் வாதஜுன், நான் செய்த கூஉமும் வாதஜும், நான் பண்ணும் ஸாயநாஈஷாநத்துக்கு வஹவரஉன் தானுகையாலே அதுவும் தன்னைக் குறித்து வாதஜுமாகையாலே 'தருதுயரம்' என்கிறுர்.

---

personal communication, Dominic Goodall said that this meaning would rather imply *vidvat-kōṭu*.
On the other hand, Uttamūr (1999: 43) defends the spelling 'Viṟṟuvakkōṭu,' brushing aside that it could mean a place where the learned gathered for three reasons: 1) The modern name Tirumiṟṟakkōṭu is closer to this, 2) old readings of the *pācurams* opt for this spelling, and 3) the *etukai* ('consonance') in the last *pācuram* of the 5th decade will be disturbed if it was Vittuvakkōṭu and not Viṟṟuvakkōṭu. He then proceeds to give two ideas about the meaning of the name: 1) It is an *iṭukuṟippeyar* ('noun connoting the primeval sense in which it has been used' TL) for a *divyadeśam* (literally, 'a divine place'; in Tamil, known as *tivviyatēcam*, which is a Viṣṇu shrine sung by Āḻvārs' [TL]), *divyadeśa* itself being its meaning; 2) the *kāraṇappeyar* ('a derivative name' TL) could be 'the high ground of stability for the bow [banner of the Cēras]' (*vil* ['bow'] + *tuvam* ['stability' TL] + *kōṭu* ['high ground' TL]). Whatever the validity of his other arguments, the one pointing towards *etukai* seems convincing.

In Public domain. Digitization Muthulakshmi Research Academy

முதலிகளெல்லாரும் கூடப் பெரிய திருமணமண்டபத்துக்குக் கீழாகவிருந்து ரஹஸ்யாத்ரங்கள் விசாரித்து எழுந்திருப்பார்களாய்த்து; ஒருநாள் 'நித்யஸம்ஸாரியாய் போந்தவனுக்கு ஹரவஶிஷயத்தில் ரூசி பிறக்கைக்கு அடியென்?' என்று விசாரிக்கச்செய்தே, 'யாதூச்சிகஸுக்ருதம், அஜ்ஞாதஸுக்ருதம்' என்னப் பிறந்தது; அவ்வளவில் கிடாம்பிப்பெருமாளிருந்தவன், 'நமக்கு ஹரவஶஹாஸ்ரயணம்போலே ஸுக்ருததெவரென்றொருவருண்டோ சூஸ்ரயணீயன்? என்றான்; பிள்ளை திருநறையூரரையர், 'ஸுக்ருதம் என்று சொல்லுகிற நீர்தாம் நினைத்திருக்கிறது எத்தைக் காண்?' என்றார். அதாவது - ஒன்றை ஆராயப்புக்கால் அதுக்கவ்வருகு வேறொன்று இன்றி இருப்பதிறே அடியாவது; யாதொன்று ஹலபூதமானதிறே உபாயமாவது; அல்லது நடுவே சுநெகாவஸ்தை பிறந்தால் அவற்றினளவில் பயூவஸியாதிறே. இளைப்பாறுவது இதிலே சென்றிறே; நடுவு இளைப்பாறாதிறே; அத்தாலே தருதுயரம் என்னலாமிறே.

nīyē tarukiṟa duḥkhattai nīyē māṟṟāy ākil; taṉṉālē taṉakku virodhi vantatu eṉṟum tāṉē sādhanānuṣṭhānattālē atu pōkki+ koḷvāṉ eṉṟum śāstraṅkaḷ colli+ kiṭakka+ ceytē, ivar avaṉē tuyar tantāṉ eṉpāṉ eṉ? eṉṉil - prāptāprāptavivekam paṇṇi ~iruppār oruvar-ākaiyālē collukiṟār. 'tāṉē karmam paṇṇiṉavaṉ, tāṉē sādhanānuṣṭhānam paṇṇi+ tavirttu+ koḷḷukiṟāṉ' eṉṟu nammai+ paḻi ~iṭṭu+ taḷḷa niṉaittāṉ-ākilum, nāṉum taṉṉai+ kuṟittu+ paratantraṉ, nāṉ ceyta karmamum paratantram, nāṉ paṇṇum sādhanānuṣṭhānattukku phalapradaṉ tāṉ ākaiyālē atuvum taṉṉai+ kuṟittu paratantram ākaiyālē 'taru tuyaram' eṉkiṟār.*

mutalikaḷ ellārum kūṭa+ periya tiru-maṇa maṇṭapattukku+ kīḻāka ~iruntu rahasyārthaṅkaḷ vicārittu eḻuntiruppārkaḷ-āyttu; oru nāḷ 'nityasaṃsāriyāy pōntavaṉukku bhagavadviṣayattil ruci piṟakkaikku aṭi ~eṉ?' eṉṟu vicārikka+ ceytē, 'yādṛcchikasukṛtam, ajñātasukṛtam' eṉṉa+ piṟantatu; a+ ~aḷavil kiṭāmpipperumāḷ-iruntavaṉ, 'namakku bhagavadsamāśrayaṇam pōlē sukṛtadevar eṉṟu oruvar uṇṭō āśrayaṇīyaṉ? eṉṟāṉ; piḷḷai tirunaṟaiyūraraiyar, 'sukṛtam eṉṟu collukiṟa nīr tām niṉaittu* irukkiṟatu ettai+ kāṇ?' eṉṟār. atāvatu - oṉṟai ārāya+ pukkāl atukku* a+ ~aruku vēṟu* oṉṟu iṉṟi iruppatiṟē aṭi ~āvatu;*

In Public domain. Digitization Muthulakshmi Research Academy

yātu oṉṟu phalapradamāṉatiṟē upāyam āvatu; allatu naṭuvē anekāvasthai piṟantāl avaṟṟiṉ aḻavil paryavasiyātiṟē. iḷaippāṟuvatu itilē ceṉṟiṟē; naṭuvu iḷaippāṟātiṟē; attālē taru tuyaram eṉṉalāmiṟē.*

→ If You Yourself do not change the grief that You Yourself give [me];

If [one asks], 'While the scriptures have maintained that one gets obstacles through one's own [deeds], and that one oneself dispels them through the undertaking of the means, why does he [Kulacēkaraṉ] say that He was the One who gave [him] grief?' - he says [so] because he is one who has made the discrimination between proper and improper. 'Even though He thinks of dismissing us placing the blame [on us], saying, "Let him who committed actions on his own, restrain [the obstacles[493]] by undertaking the means[494] himself," I am dependent on Him, the actions that I do are dependent on Him, and because of His being the Giver of the fruit for the means I undertake, and also because *that* too is dependent on Him,' he [Kulacēkaraṉ] says, 'The grief that You Yourself give.'

As all the wise ones got together, sitting on the east of the big "Fragrance" hall,[495] they would begin examining the secret meanings. One day, while examining [the topic] 'What is the basis upon which the taste for God is produced in one who has forever been a wordly being?', [the answer], 'The good merits done accidentally[496] [and] the merits done unknowingly' appeared. At that point, he who was [called] Kiṭāmpi Perumāḷ said, 'Is there a god of good merits who is to be taken refuge in, like we resort to God [for everything]?' Piḷḷai Tirunaṟaiyūraraiyar said, 'Look! What do you mean when you say 'good

---

[493] Or the elliptical object could refer to the fruit of one's karma (Velukkudi 2008: 5.1).

[494] Velukkudi (2008: 5.1) glosses *sādhanā* as 'atonement' (*prāyaścitta*) given the context, which refers to an individual's karma and how he is supposed to tackle it.

[495] Aiyangar (Piḷḷai & Aiyangar 1997: 146fn) points out that it is a hall inside the Śrīraṅgam temple. Velukkudi (2008: 5.1) adds that it is the hall that is now known as the *candana maṇḍapam* ('Sandalwood hall').

[496] Siauve (1978: 28fn9) translates *yādṛcchikasukṛta* as 'occasional good action.'

In Public domain. Digitization Muthulakshmi Research Academy

merits'?' That is, when one starts examining [the cause of] one thing, there being no other [cause] beyond that, is the basis [for calling it a cause], is it not? That which gives the fruit is indeed the means [that is the root Cause]; otherwise, [even] if many states [such as non-rejection of God] are produced midway [through], [the state of being the root cause] will not rest with them [i.e. the states]; [it] indeed goes to rest in this [God who is the root Cause of those states]; it does not rest in between [i.e., in the sins and merits, etc.]; because of that, [one] can say 'The grief that [You Yourself] give [me].'[497] [498]

◆*taṭāyēl* – 'although You do not curb'

நீ விளைத்த ஊஃவம் நீயே போக்காயாகில்; 'ஊ ஊயா ஊரத்யயா' என்றும், 'ஊஇவ யெ ப்ரபத்யந்தெ ஊயாஇதாம் தரந்தி தெ' என்றும் 'நம்முடைய மாயை ஒருவரால் கடக்கவொண்ணாது காண்' என்றும், 'இது கடக்க வேண்டியிருந்தவன் நம்மைப் பற்றிக் கழித்துக் கொள்வான்' என்றும் நீயே சொல்லிவைக்கயாலே நீயே துயர் தந்தாயென்னும்படி தோற்றுகிறதிறே. ஊஃவத்தை விளைவிப்பானொரு-வனும் போக்குவானொருவனுமாயன்றிறே இருப்பது. பண்ணினவன் தானே போக்குமித்தனையிறே; பிள்ளை திருநறையூரரையர், 'ஒரு குருவி பிணைத்த பிணையல் ஒருவரால் அவிழ்க்கவொண்கிறதில்லை; ஒரு ஸவ்யஶக்தி பிணைத்த பிணையை எலியெலும்பனான இவன் அவிழ்க்கவென்று ஒரு கூாயுமில்லையிறே; அவன் தன்னையே கால்கட்டிப் போக்குமித்தனையிறே' என்றார்.

nī viḷaitta duḥkham nīyē pōkkāy ākil; 'mama māyā duratyayā' eṉṟum, 'mām eva ye prapadyante māyām etāṃ taranti te' eṉṟum 'nammuṭaiya māyai oruvarāl kaṭakka ~oṇṇātu kāṇ' eṉṟum, 'itu kaṭakka vēṇṭi ~iruntavaṉ nammai+

---

[497] This is an elliptical passage that I have found very difficult to understand. This translation has been made with the help of the modern gloss provided in this edition of the commentary (Piḷḷai & Aiyangar 1997: 148-149fn). The sentence can be translated literally in the following way: 'that which is not, if many states are produced in the middle, will not remain in them; the resting having gone in this, it does not rest in the middle; because of that, [one] can say 'The grief that [You Yourself] gave [me].'

[498] Uttamūr has a different take on the issue of the role and responsibility of God in matters of karma, etc. For more details, see Uttamūr 1999: 43-45.

In Public domain. Digitization Muthulakshmi Research Academy

paṟṟi+ kaḻittu+ koḷvāṉ' eṉṟum nīyē colli vaikkayālē nīyē tuyar tantāy eṉṉumpaṭi tōṟṟukiṟatiṟē. duḥkhattai viḻaivippāṉ oruvaṉum pōkkuvāṉ oruvaṉumāy aṉṟiṟē iruppatu. paṇṇiṉavaṉ tāṉē pōkkum ittaṉaiyiṟē; piḷḷai tirunaṟaiyūraraiyar, 'oru kuruvi piṇaitta piṇaiyal oruvarāl aviḻkka ~oṇkiṟatu illai; oru sarvaśakti piṇaitta piṇaiyai eliyelumpaṉāṉa ivaṉ aviḻkka ~eṉṟu oru kāryam illaiyiṟē; avaṉ taṉṉaiyē kālkaṭṭi+ pōkkum ittaṉaiyiṟē' eṉṟār.*

→ If You do not dispel the sorrows which You Yourself created;

Since You Yourself have said 'My maya is unfathomable' [*Bhagavadgītā* 7.14], 'Those who take refuge in me alone cross over this maya' [*Bhagavadgītā* 7.14], 'See, Our maya cannot be crossed over by [any]one' and 'He who wishes to cross over this, shall do so having held on to Us,' it does appear that You Yourself gave the sorrows. It indeed is not that one creates sorrows and another dispels [them]. It is the one who creates [them] who dispels [them] himself, that is all. Piḷḷai Tirunaṟaiyūraraiyar said, 'One is not capable of undoing the weaving that a small bird makes[499]; for one who has insignificant strength[500] to [try to] undo the weaving that an Omnipotent Being makes is ineffective; it is indeed by holding on to His feet that [one can] get rid [of all this], that is all.

◆*uṉ caraṇ allāl caraṇ illai* – 'There is no other refuge [for me] other than Your feet'

இவ்வளவாக விஷாத்துக்கொண்ட நான் எனக்கில்லை; பிறர் ரக்ஷகர் உண்டாகிலும் நான் அவரை ரக்ஷகராகக் கொள்ளமாட்டாமையாலே அவர்களுமில்லை; நான் பண்ணும் ஸாயநாநுஷ்டாநமும் எனக்குக் கழுத்துக் கட்டியாகையாலே ஹெவீர் திருவடிகளல்லது வேறு உபாயமில்லை.

i+ ~aḻavāka viḻaittukkoṇṭa nāṉ eṉakku illai; piṟar rakṣakar uṇṭākilum nāṉ avarai rakṣakarāka+ koḷḷa māṭṭāmaiyālē avarkaḷum illai; nāṉ paṇṇum*

---

[499] i.e., undoing the nest made by the weaver bird.
[500] It literally means 'one with the bones of a mouse.'

In Public domain. Digitization Muthulakshmi Research Academy

sādhanānuṣṭhānamum eṉakku+ kaḻuttukkaṭṭi~ākaiyālē devarīr tiruvaṭikaḷ allatu vēṟu upāyam illai.

→ I, who have produced so much for myself, am not my own [refuge]; even if there are other protectors, because of my being unable to consider them as my protectors, it is not them either; since even the undertaking of the means that I perform is an obstacle[501] to me, there is no other means[502] than Your sacred feet.

◆*virai kuḻuvu malar poḻil cūḻ viṟṟuvakkōṭṭu* ammāṉē* – 'O Lord of Viṟṟuvakkōṭu, surrounded by groves with blossoms mingled with fragrance!'

பரிஊபுசரமான சோலையையுடைத்தான திருவித்துவக்-கோட்டிலே எழுந்தருளியிருக்கிற ஸர்வெஶ்வரனே!

parimaḷapracuramāṉa cōlaiyai ~uṭaittāṉa tiru vittuvakkōṭṭilē eḻuntaruḷi ~irukkiṟa sarveśvaraṉē!

→ O Lord of all who have taken abode in the sacred Viṟṟuvakkōṭu, which has groves filled with fragrance!

◆*virai kuḻuvu malar poḻil cūḻ* - 'surrounded by groves with blossoms mingled with fragrance'

'ஸர்வகந்தஃ' என்கிற ப்ராப்யவஸ்து வந்து கிட்டின இடமென்று தோன்றியிருக்குமாய்த்து

'sarvagandhaḥ' eṉkiṟa prāpyavastu vantu kiṭṭiṉa iṭam eṉṟu tōṉṟi ~irukkum-āyttu

→ It appears as a place where the Object worthy of attaining, called 'He [who has] all the fragrances' [*Chāndogya-upaniṣad* 3.14.2] has reached.

◆*viṟṟuvakkōṭṭu* ammāṉē* – 'O Lord of Viṟṟuvakkōṭu!'

உபாயமாம்போது ஸுலபமாக வேணுமிறே

---

[501] Literally, *kaḻuttu-k-kaṭṭi* means 'that which is tied to the neck.'

[502] Here, Piḷḷai suggests that God Himself is the means to achieve Him, who is the goal. See fn503 for more details.

In Public domain. Digitization Muthulakshmi Research Academy

upāyam āmpōtu sulabhamāka vēṇumiṟē

→ [He] should become easily [accessible] when becoming the means.[503]

◆*ammāṉē* – 'O Lord!'

ப்ரஜை உறங்குகிற தொட்டிற்கீழே கிடக்கும் தாயைப்போலே இங்கே வந்து கிட்டினவனே! தம்முடைய பாரதந்த்ரத்தாலே தம்முடைய ரக்ஷணத்துக்குத் தமக்கு சுநஙயம் சொன்னார். ஶேஷியாகையாலே தம்முடைய ரக்ஷணத்துக்கு ப்ராப்தன் அவன் என்கிறார். இப்போது ஒருவன் பேற்றுக்கு ஒருவன் ஸாதநமாம்போது இத்தனை ப்ராப்தி உண்டானாலல்லது ஆகாதிறே. ப்ரஜையுடைய நோய்க்குத் தாயிறே குடிநீர் குடிப்பாள். மேல் தாயை நிதர்ஶந-மாகச் சொல்லப் புகுகிறவராகையாலே இப்போது 'அம்மானே' என்று ப்ராப்தி தோன்றச் சொல்லுகிறார்.

prajai uṟaṅkukiṟa toṭṭil-kīḻē kiṭakkum tāyai+ pōlē iṅkē vantu kiṭṭiṉavaṉē! tammuṭaiya pāratantryattālē tammuṭaiya rakṣaṇattukku+ tamakku ananvayam coṉṉār. śeṣi~ākaiyālē tammuṭaiya rakṣaṇattukku prāptaṉ avaṉ eṉkiṟār. ippōtu oruvaṉ pēṟṟukku oruvaṉ sādhanam āmpōtu ittaṉai prāpti uṇṭāṉāl-allatu ākātiṟē. prajai ~uṭaiya nōykku+ tāyiṟē kuṭinīr kuṭippāḷ. mēl tāyai nidarśanamāka+ colla+ pukukiṟavar-ākaiyālē ippōtu 'ammāṉē' eṉṟu prāpti tōṉṟa+ collukiṟār.

→ O You who approached [us] having come here, like a mother who lies beneath the cradle in which [her] child sleeps! He spoke of the lack of connection between him and his [own] protection because of his dependence [on God]. He says that because [He] is God, He is the One fit to protect [him]. Now, when a person becomes the means for the good fortune of an[other], it will not do unless [he] has this much right. It is the mother who drinks medicinal infusions for her child's illness. Since

---

[503] The *upāya* (=means) for reaching the Goal is one of the main issues of contention in later times between the *teṉkalai* and the *vaṭakalai* schools. The former insists that only God can be the means (as well as the Goal). However, the latter accepts that bhakti (which is described in the shastras as being a means) as well as *prapatti* (the act of taking refuge in Him) are means as well. See fn353.

19c

In Public domain. Digitization Muthulakshmi Research Academy

further on, he is going to start using the mother as the example, he now says 'My Lord!'[504] in [such] a way that the union[505] [between him and God] appears.

◆*ari ciṉattāl, ityādi* – 'out of cutting anger,' etc.

அவனே ரக்ஷகனென்னும் சுத்யவஸாயமுண்டானாலும் பேறு தாழ்த்தால் அவனை வெறுக்க வேண்டும் ப்ராப்தி உண்டிறே சேதநனாகையாலே. 'தனக்கேயாகவெனைக் கொள்ளுமீதே' என்று சுவிஸ்ஸாநமாக பாரதந்த்ரத்தைச் சொல்லிவைத்து, 'எனக்கே கண்ணனை யான் கொள் சிறப்பு' என்கிறது பூரூஷாத்யூஸிஸி சேதநனுக்கு ஆக வேண்டியிறே. அவனைக் குறித்துச் சேதநா-சேதநங்கள் இரண்டுக்கும் பாரதந்த்ரயம் சுவிஶிஷ்டமாயிருக்கச் செய்தே பூரூஷாத்யூஸிஸி இவனுக்கு உண்டாகிறது சேதநனா-கையாலிறே.

avaṉē rakṣakaṉ eṉṉum adhyavasāyam uṇṭāṉālum pēṟu tāḻttāl avaṉai veṟukka vēṇṭum prāpti uṇṭiṟē cetanaṉ-ākaiyālē. 'taṉakkē ~āka ~eṉai+ koḷḷum ītē' eṉṟu acitsamānamāka pāratantryattai+ collivaittu, 'eṉakkē kaṇṇaṉai yāṉ koḷ ciṟappu' eṉkiṟatu puruṣārthasiddhi cetanaṉukkāka vēṇṭiyiṟē. avaṉai+ kuṟittu+ cetanācetanaṅkaḷ iraṇṭukkum pāratantryam aviśiṣṭamāy irukka+ ceytē puruṣārthasiddhi ivaṉukku uṇṭākiṟatu cetanaṉ-ākaiyāliṟē.

→ Even if the determination that He Himself is the Protector has occurred [to him], if the good fortune [of serving Him] is delayed, [he] indeed has the right to be angry at Him, because of [his] being a sentient being. Teaching a dependence similar to that of the non-sentient [in] '...take me so that [I] become solely His – this (...)' [TVM 2.9.4], [and his] saying 'This is the gift that I require from Kṛṣṇa,' [TVM 2.9.4] [are because] there indeed must be a fulfilment of human goals for the sentient being. While dependence on Him for both the sentient

---

[504] It would have been more appropriate if Piḷḷai had used the word *ammā* ('mother') rather than *ammāṉē* (O Lord!) here, because he is pointing out that Kulacēkaraṉ is going to use the mother-child relationship as an example. It is possible that Piḷḷai does indeed take *ammāṉē* as 'O Mother!'

[505] Aiyangar (Piḷḷai & Aiyangar 1997: 151fn) understands *prāpti* here as *uṟavu* ('relationship').

In Public domain. Digitization Muthulakshmi Research Academy

and the non-sentient beings is indistinct, the fulfilment of goals occurs for him [the soul] indeed because he is a sentient being.

◆*ari ciṉattāl* – 'out of cutting anger'

அரிந்துபொகட வேண்டும் சினத்தையுடையவளாய்க் கொண்டு

arintu pokaṭa vēṇṭum ciṉattai ~uṭaiyavaḷāy+ koṇṭu

→ Because she bears an anger that [makes her] want to cut up [her child];

◆*īṉṟa tāy* – 'the mother who gave [him] birth'

'வளர்த்த தாய்' என்னுதே 'ஈன்றதாய்' என்றத்தாலே வ்ருத்தி சொல்லிற்று.

'vaḷartta tāy' eṉṉātē 'īṉṟa tāy' eṉṟattālē prāpti colliṟṟu.

→ [He] asserts the propriety [of this] by saying, 'the birth mother,' and not saying, 'The mother who raised [it].'

◆*akaṟṟu* iṭiṉum* – 'even though [she] casts [him] aside'

'அகற்றிடினும்' என்கையாலே அகற்றுகை சுலபமாவிதம் என்கிறது. 'ஈன்றதாய்' என்கையாலே, பெறுகைக்கு நோன்பு நோற்கையும் பத்து மாஸம் சுமக்கையும் ப்ரஸவவெதெ படுகையும் என்கிற இவையெல்லாம் உடையவளென்கை.

'akaṟṟiṭiṉum' eṉkaiyālē akaṟṟukai asambhāvitam eṉkiṟatu. 'īṉṟa tāy' eṉkaiyālē, peṟukaikku nōṉpu nōṟkaiyum pattu māsam cumakkaiyum prasavavedanai paṭukaiyum eṉkiṟa ivai ~ellām uṭaiyavaḷ eṉkai.

→ By saying, 'Even though [she] casts [him] aside,' [he] means that the casting aside is impossible. By saying, 'the birth mother,' [he] refers to her having [borne] all these, i.e. the practising of austerities for [the child's] birth, the bearing [of it] for ten months and the suffering of the labour pains.

◆*akaṟṟu* iṭiṉum* – 'even though [she] casts [him] aside'

இப்படி பெறுவதற்கு முன்புள்ள எல்லா ஊஹவும் பட்டவளாகையாலே வருகிறத்தை நினைக்குமதொழிய அகற்ற நினையாளிறே; அவள்தானே அகலவிடினும்; இத்தால் சொல்லிற்றாய்த்து -

In Public domain. Digitization Muthulakshmi Research Academy

நிரூபாயிகுவாரூவான ஔவரீர் கைவிடிலும் வேறு எனக்கு புகலில்லை என்கிறார்.

ippaṭi peṟuvataṟku muṉpu uḷḷa ellā duḥkhamum paṭṭavaḷ-ākaiyālē varukiṟattai niṉaikkum atu* oḻiya akaṟṟa niṉaiyāḻiṟē; avaḷ tāṉē akala viṭiṉum; ittāl colliṟṟu* āyttu - nirupādhikabandhuvāṉa devarīr kaiviṭilum vēṟu eṉakku pukal illai eṉkiṟār.*

→ Because she is the one who thus suffered all the pains that exist before giving birth, she will think of [the child's] future, and not of casting [it] aside.

Even though she herself lets [it] be cast aside;

What is said by this is: he says, 'Even if You, who are [my] unconditional Kinsman, give me up, I have no other refuge.'

◆*maṟṟu* avaḷ taṉ aruḷ niṉaintē ~aḻum kuḻavi* – 'the infant cries thinking of her benevolence again'

இவள் கொவித்து விட்டாலும் வேறெருவருடைய அருளை சுவெக்ஷியாதிறே வரஜெ. அதுக்கடியான வெரஹத்துக்கு சுவயி உண்டாகிலிறே கொவத்துக்கு சுவயி உள்ளது; ஸ்நேஹமில்-லாமையாலே கொவமில்லையிறே பிறர்க்கு.

நம்பி திருவழுதி வளநாடு ஆஹரை முதலியாண்டான் கொவித்து, கையாலும் காலாலும் துகைத்து இழுத்தவாறே திண்ணையில் பட்டினியே ஒருநாள் போகாதே கிடந்தார்; ஆண்டான் மற்றை நாள் அமுது செய்யப்புகுகிறார்; 'அவன் செய்ததென்' என்று கேட்டவாறே, 'பட்டினியே வாசலிலே கிடந்தான்' என்று கேட்டு அழைத்து, 'நீ போகாதே கிடந்ததென்?' என்ன; 'ஒருநாள் ஒரு பிடி சோறிட்டவன் எல்லாப் படியாலும் நிந்தித்தாலும் வாசல் விட்டு போகிறதில்லை நாய்; நான் எங்கே போவது?' என்றார்.

ivaḷ kopittu viṭṭālum vēṟu oruvaruṭaiya aruḷai apekṣiyātiṟē prajai. atukku* aṭiyāṉa prematttukku avadhi uṇṭākiliṟē kopattukku avadhi uḷḷatu; sneham illāmaiyālē kopam illaiyiṟē piṟarkku.*

nampi tiruvaḻuti vaḷanāṭu dāsarai mutaliyāṇṭāṉ kopittu, kaiyālum kālālum tukaittu iḻuttavāṟē tiṇṇaiyil paṭṭiṉiyē oru nāḷ pōkātē kiṭantār; āṇṭāṉ maṟṟai nāḷ

In Public domain. Digitization Muthulakshmi Research Academy

amutu ceyya+ pukukiṟār; 'avaṉ ceytatu eṉ' eṉṟu kēṭṭavāṟē, 'paṭṭiṉiyē vācalilē kiṭantāṉ' eṉṟu kēṭṭu aḻaittu, 'nī pōkātē kiṭantatu* eṉ?' eṉṉa; 'oru nāḷ oru piṭi cōṟu* iṭṭavaṉ ellā+ paṭiyālum nintittālum vācal viṭṭu pōkiṟatu* illai nāy; nāṉ eṅkē pōvatu?' eṉṟār.*

→ Even though she gets angry and abandons [it], the child indeed will not desire somebody else's grace. It is only if there are bounds to the love, which is the basis for that [anger], that there are bounds to the anger. The others indeed do not feel anger because there is no love.

As Mutaliyāṇṭāṉ, being angry with Nampi Tiruvaḻuti Vaḷanāṭu Dāsar, beat [him] with [his] hands and feet, and dragged him out, he [Dāsar] stayed on the veranda, without food [and] without leaving for a day. The next day, Āṇṭāṉ is about to have food; as he asked, 'What did he do?' [and] heard, 'He stayed at the doorstep without food,' he called [him] and asked, 'Why did you stay [here] without leaving?' [Dāsar] said, 'The dog does not leave the doorstep of the one who gave it a handful of rice for one day, even though he reviles it in all possible manner. Where shall *I* go?'

◆*aḻum kuḻavi ~atuvē pōṉṟu* iruntēṉē* – 'I have been like the infant that cries'

வேறு சிலரால் ஆற்றவொண்ணாதிறே; முன்னாள் முலை கொடுத்த உபகாரத்தை நினைத்திருக்குமதாகையாலே அவள் தானே ஆற்றவேணுமே. 'ஶிஶுஃ ஸ்தநந்யஃ' 'அளவில் பிள்ளைமை' என்று சொல்லுகிறபடியே. அதாவது - ரக்தஸ்பர்ஶமுடையாரெல்லாரையும் அறியாதே மாதா ஒருத்தியையும் அறியுமளவேயாய்த்து சுதிஸாலும்; அப்படியே எம்பெருமானைக் குறித்து இவ்வாத்மவஸ்து நித்யஸ்தநந்ய-யமாயாய்த்து இருப்பது ஆகையாலிறே இவன் பேற்றுக்கு அவன் உபாயமாகிறது.

vēṟu cilarāl āṟṟa ~oṇṇātiṟē; muṉṉāḷ mulai koṭutta upakārattai niṉaittu irukkumatu*ākaiyālē avaḷ tāṉē āṟṟa vēṇumē. 'śiśuḥ stanandhayaḥ' 'aḷavu* il piḷḷaimai' eṉṟu collukiṟapaṭiyē. atāvatu – raktasparśam uṭaiyār ellāraiyum aṟiyātē mātā oruttiyaiyum aṟiyum-aḷavē ~āyttu atibālyam; appaṭiyē*

In Public domain. Digitization Muthulakshmi Research Academy

emperumāṉai+ kuṟittu i+ ~ātmavastu nityastanandhayamāy-āyttu iruppa-tākaiyāliṟē ivaṉ pēṟṟukku avaṉ upāyam ākiṟatu.

→ Other people cannot console [the child]; because he remembers the favour of [her] having previously suckled [him], she is the one who must console [him]. As it is said [in] 'The child who suckles' [*Stotraratna* 26] – 'earliest childhood[506] [PTM 7.4] - that is, the very young age when [the child] does not recognize all the blood relations but recognizes only the mother; likewise, it is because this soul-thing remains suckling eternally vis-à-vis God, that He is the means for his good fortune.

pācuram 5.2

கண்டா ரிகழ்வனவே காதலன்ருன் செய்திடினும்
கொண்டாஉன யல்லா லறியாக் குலமகள்போல்
விண்டோய் மதிள்புடைசூழ் விற்றுவக்கோட் டம்மானீ
கொண்டாளா யாகிலுமுன் குரைகழலே கூறுவனே.

kaṇṭār ikaḻvaṉavē kātalaṉ tāṉ ceytu iṭiṉum*
koṇṭāṉai ~allāl[507] aṟiyā+ kulamakaḷ pōl
viṇ tōy matiḷ puṭai cūḻ viṟṟuvakkōṭṭu ammā*
koṇṭu āḷāy ākilum uṉ kurai kaḻalē kūṟuvaṉē.*

Like a woman of noble birth who does not know [anyone]
but [her] husband
although [her] spouse does things[508] that the beholders despise,
O Lord of Viṟṟuvakkōṭu, surrounded by ramparts reaching the sky
on [all] sides!

Even if You do not take possession of [and] accept me,
I shall [still] speak of Your [feet with] roaring anklets.

---

[506] Literally it means 'infinite childhood.'
[507] Velukkudi (2008: 5.2) lists *allātu* as a variant.
[508] Velukkudi (2008: 5.2) understands this as 'even though the husband treats [her] in such a way that the beholders despise [the act].'

In Public domain. Digitization Muthulakshmi Research Academy

5.2. Commentary

◆*kaṇṭār ikaḻvaṉavē kātalaṉ tāṉ ceytu* iṭiṉum* – 'although [her] spouse does things that the beholders despise'

தானும் அவனும் அறிந்ததாகப் பிறக்கும் ப்ரணயகலஹங்-களுக்கும் பரிஹாரங்களுக்கும் ஓர் சுவயியில்லையிறே. அப்படி-யன்றியே, இவர்கள் காயூங்கொண்டு காயூமில்லாத உதாஸீநரும் இகழும்படிக்கீடான சுஸஹ்யங்களை அவன் பண்ணினாலும்

tāṉum avaṉum aṟintatāka+ piṟakkum praṇayakalahaṅkaḷukkum parihāraṅkaḷukkum ōr avadhi~ illaiyiṟē. appaṭi ~aṉṟiyē, ivarkaḷ kāryam koṇṭu kāryam illāta udāsīnarum ikaḻumpaṭikku īṭāṉa asahyaṅkaḷai avaṉ paṇṇiṉālum*

→ There indeed is no end to the love fights and the reconciliations that are produced that [only] she and he know of. Unlike that, even though he commits unbearable deeds in [such] a way that even indifferent people, who have no part in the matter, slight [him] in their [i.e., the couple's] affairs;

◆*kātalaṉ* - 'husband'

ப்ரேமத்தையிட்டு நிரூபிக்க வேண்டியிருக்குமவன்.

premattai ~iṭṭu nirūpikka vēṇṭi ~irukkumavaṉ.

→ He is the one who needs to prove his love;

◆*koṇṭāṉai ~allāl aṟiyā+ kulamakaḷ pōl* – 'Like a woman of noble birth who does not know [anyone] but [her] husband'

இவ்வருகு அவன் பண்ணும் சுபகாரங்களைக் காற்கடைக்-கொண்டு ஸம்ஹந்தத்தில் முதலடியிலே நினைத்திருக்குமவளைப்போலே

i+ ~aruku avaṉ paṇṇum apakāraṅkaḷai+ kāṟkaṭaikkoṇṭu sambandhattil mutal aṭiyilē niṉaittu irukkumavaḷai+ pōlē*

→ Like her, who, having ignored his recently committed wrongs, remains thinking of the first stage of [their] relationship;

◆*koṇṭāṉai ~allāl aṟiyā+ kulamakaḷ pōl* – 'Like a woman of noble birth who does not know [anyone] but [her] husband'

In Public domain. Digitization Muthulakshmi Research Academy

அக்நிக்கு சாக்ஷியாயான ஸர்வேச்வரனை சாக்ஷியாகக் கொண்ட-வனையல்லது அறியாதவளைப் போலே. 'கொண்டானையல்லாலறியா' என்கையாலே, பாதிவ்ரத்யம் சொல்லிற்று; 'குலமகள்' என்கை-யாலே அபிஜாத்யம் சொல்லிற்று.

agnikku antaryāmiyāṉa sarveśvaraṉai sākṣiyāka+ koṇṭavaṉai~allatu aṟiyātavaḷai+ pōlē. 'koṇṭāṉai ~allāl aṟiyā' eṉkaiyālē, pātivratyam colliṟṟu; 'kulamakaḷ' eṉkaiyālē ābhijātyam colliṟṟu.

→ Like her who does not know of [anyone] but the man who married [her] with the Lord of all, who was the inner controller of the Fire, being the witness;

By saying , '[She] who does not know [anyone] but he who married [her],' [he] asserted fidelity to the husband; by saying, 'a woman of noble birth,' [he] asserted the nobility of birth.

◆*viṇ tōy matiḷ puṭai cūḻ viṟṟuvakkōṭṭu* ammā* – 'O Lord of Viṟṟuvakkōṭu surrounded by ramparts reaching the sky on [all] sides by!"

பிராட்டி ஸ்வயம்வரத்துக்கு ஸ்ரீமிதிலையில் புறச்சோலையிலே விட்டிருந்தாபோலே, இவரை ஸ்வயம்வரிக்கைக்காகவிறே திருவித்-துவக்கோட்டிலே வந்து நிற்கிறது.

pirāṭṭi svayaṃvarattukku śrīmithilaiyil puṟa+ cōlaiyilē viṭṭu iruntā pōlē, ivarai svayaṃvarikkaikkākaviṟē tiru vittuvakkōṭṭilē vantu niṟkiṟatu.*

→ It is indeed for the sake of choosing him [Kulacēkaraṉ] for Himself[509] that He has come to stand in the sacred Viṟṟuvakkōṭu, just as [Rāma] was left in the outer gardens of the sacred Mithilā for the Lady's self-choosing;[510]

---

[509] Aiyangar (Piḷḷai & Aiyangar 1997: 159fn) explains that this is a reference to the Lord coming to marry Kulacēkara-nāyakī, the name the Śrīvaiṣṇava acharyas give to Kulacēkaraṉ when he borrows a female identity in his poetry. Other Āḻvārs too, such as Nammāḻvār (referred to as Parāṅkuśa by the acharyas) and Tirumaṅkai (referred to as Parakāla) occasionally adopt the female voice in their poetry, and when alluding to these Āḻvārs' female impersonations, the acharyas use the names of Parāṅkuśa-nāyaki and Parakāla-nāyaki respectively.

[510] This is a reference to a choosing ceremony in which a princess is allowed to publicly choose a suitor from among those present.

In Public domain. Digitization Muthulakshmi Research Academy

◆*nī koṇṭu* āḷāy ākilum* – 'Even if You do not take possession of [and] accept me'

இவ்வளவாக உபகாரகனை நீ குறையும் தலைக்கட்டாதே உபெக்ஷித்தாலும்

i+ ~aḷavāka upakārakaṉāṉa nī kuṟaiyum talaikkaṭṭātē upekṣittālum

→ Even though You, who have been benevolent so far, disregard me without completing the remainder [of Your protection];

◆*uṉ kurai kaḻalē kūṟuvaṉē* – 'I shall [still] speak of Your [feet with] roaring anklets'

உன் திருவடிகளல்லது எனக்கு வேறு புகலில்லை. உபகாரகனை நீ உபெக்ஷித்தாயென்று கைவாங்குமவனன்று நான்; 'எனதாவி யார் யானுர்' என்று நீ பண்ணின உபகாரத்துக்குத் தலை சீய்க்குமவன் நான் என்கிறார்.

uṉ tiruvaṭikaḷ allatu eṉakku vēṟu pukal illai. upakārakaṉāṉa nī upekṣittāy eṉṟu kaivāṅkumavaṉ aṉṟu nāṉ; 'eṉatu āvi yār yāṉ ār' eṉṟu nī paṇṇiṉa upakārattukku+ talaicīykkumavaṉ nāṉ eṉkiṟār.*

→ There is no other refuge for me than Your sacred feet. I am not one to withdraw saying, 'You, who are the benefactor, have discarded [me].' Saying, 'Who is my soul? Who am I?' [TVM 2.3.4], he [Kulacēkaraṉ] says, 'I am one who [would] shake [my] head[511] [in approbation] for the favours You have done.'

pācuram 5.3

மீனேக்கு நீள்வயல்தூழ் விற்றுவக்கோட் டம்மாவென்
பால்நோக்கா யாகிலுமுன் பற்றல்லாற் பற்றில்லேன்

[511] Taken separately, *talai cīykkumavaṉ* literally means 'he who [would] cut off [my] head,' but the lexicalised form means 'to grieve' when the verb is intransitive. Aiyangar (Piḷḷai & Aiyangar 1997: 159fn) gives it yet another interpretation: 'I am one who celebrates, shaking [my] head' (*talai kulukki koṇṭāṭupavaṉ*). The VG, which lexicalises it, gives it a similar meaning: *talai acaittu* ('having shaken the head'). It is worth noting that this gesture does not connote negation or disapproval, but approbation or even rejoicing in the Tamil context.

In Public domain. Digitization Muthulakshmi Research Academy

தானேக்கா தெத்துயரஞ் செய்திடினுந் தார்வேந்தன்
கோல்நோக்கி வாழுங் குடிபோன்றி ருந்தேனே.

mīṉ nōkkum nīḷ vayal cūḻ virruvakkōṭṭu ammā ~eṉ*
pāl nōkkāy ākilum uṉ parru allāl parru* illēṉ*
tāṉ nōkkātu e+ tuyaram ceytu* iṭiṉum tār vēntaṉ*
kōl nōkki vāḻum kuṭi pōnru iruntēṉē.*

O Lord of Virruvakkōṭu surrounded by vast paddy-fields,
which the fish watch!
Even though You will not look in my direction,
I have no attachment other than attachment for You.
I have been like the subjects who live looking up to the sceptre of the garlanded king,
whatever the grief he gives [them] by not looking after [them].

5.3. Commentary

•*mīṉ nōkkum nīḷ vayal cūḻ* - 'surrounded by vast paddy-fields, which the fish watch'

உஜ்ஜயினி என்று பேர் பெற்றவையடையக் கடாக்ஷிக்கும் தெய்வமாய்த்து; கடலில் உஜ்ஜயினி, 'கடல் வற்றினுல் நமக்குப் புகலிடம்' என்று நினைத்திருக்கும் தெய்வமாய்த்து.

matsyam enru pēr perravai ~aṭaiya+ kaṭākṣikkum deśam-āyttu; kaṭalil matsyam, 'kaṭal varriṉāl namakku+ pukaliṭam' enru niṉaittirukkum deśam-āyttu.

→ This is a place that is looked upon with a side-glance by all those that are called 'fish';

This is the place that the fish in the ocean think of as 'our refuge if the ocean dries up.'

•*virruvakkōṭṭu* ammā* – 'O Lord of Virruvakkōṭu!'

In Public domain. Digitization Muthulakshmi Research Academy

பரஉபஉத்திலுள்ளாரும் ஶீலஶுணம் சுநுபவிக்கும் தெஶமாய்த்து. உத்கஷும் யஶிபுயுக்தமென்று ப்ரஶாணத்தாலே நாம் கேட்டறியுமாபோலே ஶீலாதிகள் யஶிபுயுக்தமென்றிருக்குமித்தனையிறே பரஉபஉத்தில்; கண்டு சுநுபவிக்கலாவது இங்கேயிறே.

paramapadattil uḷḷārum śīlaguṇam anubhavikkum deśam-āyttu. utkarṣam dharmiprayuktam eṉṟu pramāṇattālē nām kēṭṭu aṟiyumā pōlē śīlādikaḷ dharmiprayuktam eṉṟu* irukkum ittaṉai ~iṟē paramapadattil; kaṇṭu anubhavikkal āvatu iṅkēyiṟē.*

→ This is a place where even those who are in the supreme abode enjoy [His] quality of good nature. Just as we know from hearing from authoritative evidence that eminence is possessed by the Possessor of qualities, [*they*] in the supreme abode know that [His] good disposition, etc. are possessed by the Possessor of qualities. It is indeed here that it is possible to see and enjoy [them].

◆*viṟṟuvakkōṭṭu* ammā ~eṉ pāl nōkkāy ākilum* – 'O Lord of Viṟṟuvakkōṭu (...) [Even] though You will not look in my direction'

பரஉபஉமாகிறது ஒரு நாடாக நீ நோக்குகிற நோக்கை என்னை ஒருவனையும் நோக்கி வந்திருந்து இப்போது என்னை கடாக்ஷியாதிருந்தாயாகிலும்

paramapadam-ākiṟatu oru nāṭāka nī nōkkukiṟa nōkkai eṉṉai oruvaṉaiyum nōkki vantu iruntu ippōtu eṉṉai kaṭākṣiyātu* iruntāy ākilum*

→ Even though You, who came to stay [here] casting the glance that You cast at the supreme abode that is [Your] unique land, solely at me, do not give me a side-glance now;

◆*uṉ paṟṟu* allāl paṟṟu* illēṉ* - 'I have no attachment other than attachment for You'

என்னுடைய ரக்ஷையில் உத்யுக்தனான உன்னைவிட்டு ஸாயகராக ஸ்வஶ்ரதிபஹரானாரைப் பற்றுவேனோ? நித்யஸம்ஸாரியாய் இவ்வளவாகச் சூழ்த்துக்கொண்ட என்னைப் பற்றவோ? என்னுடைய ரக்ஷணத்தில் என்னோபாதியும் ப்ராப்தியில்லாத பிறரைப் பற்றவோ?

In Public domain. Digitization Muthulakshmi Research Academy

eṉṉuṭaiya rakṣaiyil udyuktaṉāṉa uṉṉai viṭṭu bādhakarāka samprati-pannar-āṉārai+ paṟṟuvēṉō? nityasaṃsāriyāy i+ ~aḷavāka+ cūḻttukkoṇṭa eṉṉai+ paṟṟavō? eṉṉuṭaiya rakṣaṇattil eṉ+ ōpātiyum prāpti ~illāta piṟarai+ paṟṟavō?

→ Will I embrace those who are recognized as being injurious, abandoning You, who are ready to protect me? Shall I embrace myself who, as an eternal worldly being, have surrounded myself with this much? Shall I embrace others, who are not even as fit as myself to protect me?

◆*tāṉ nōkkātu* e+ tuyaram ceytu* iṭiṉum tār vēntaṉ* - 'the sceptre of the garlanded king, whatever the grief he gives [them] by not looking after [them]'

ப்ரஜைகளுடைய ரக்ஷணத்திலே தீக்ஷித்துத் தனிமாலையிட்டிருக்கிற ராஜாவானவன், ரக்ஷணத்திலே நெகிழ நிற்குமளவன்றிக்கே, எல்லா ஊஃவங்களையும் விளைக்கிலும்

prajaikaḷuṭaiya rakṣaṇattilē dīkṣittu+ taṉimālai ~iṭṭirukkiṟa rājāvāṉavaṉ, rakṣaṇattilē nekiḻa niṟkum-aḷavu aṉṟikkē, ellā duḥkhaṅkaḷaiyum viḷaikkilum*

→ Even though the king, who dedicates himself to the protection of [his] subjects and [thus] wears a unique garland—not only remains weak in protecting, but also inflicts all [sorts of] sufferings,

◆*tār vēntaṉ kōl nōkki vāḻum kuṭi pōṉṟu* iruntēṉē* – 'I have been like the subjects who live looking up to the sceptre of the garlanded king'

ரக்ஷகனாயிருந்துவைத்து ஸாயகனானாலும் அவனுடைய சூஜ்ஞாநுவத்தநம் பண்ணும் குடிபோலே இருந்தேன். சிறியத்தைப் பெரியது தின்னாமல் காக்கத் தான் மாட்டான்; செங்கற்சீரைகட்டி ரக்ஷிப்பித்துக்கொள்ளும் ப்ராப்தி அவனுக்குண்டு; என் ரக்ஷணத்தில் எனக்கு சுஙயமில்லாதாப்போலே, ஸ்வஸ்தமுடைய நீயே ரக்ஷிக்குமித்தனை. நான் செய்யலாவதுமில்லை. நீ மாட்டாததுமில்லை.

rakṣakaṉāy iruntuvaittu bādhakaṉ āṉālum avaṉuṭaiya ājñānuvartanam paṇṇum kuṭi pōlē iruntēṉ. ciṟiyattai+ periyatu tiṉṉāmal kākka+ tāṉ māṭṭāṉ; ceṅkaṟcīraikaṭṭi rakṣippittukkoḷḷum prāpti avaṉukku uṇṭu; eṉ rakṣaṇattil*

In Public domain. Digitization Muthulakshmi Research Academy

eṉakku anvayam illātā+ pōlē, sambandhamuṭaiya nīyē rakṣikkum ittaṉai. nāṉ ceyyal-āvatum illai. nī māṭṭātatum illai.

→ I have been like a subject who follows his orders, even though he has become oppressive despite being the protector. He [i.e. the subject] is not able to prevent the strong from feeding on the weak;[512] wearing ochre-coloured robes, he has the right to be protected [by the king]. Just as [I have] no connection to my [own] protection, You alone, being fit, protect [me]. There is nothing I can do. There is nothing You cannot [do].

pācuram 5.4

வாளா லறுத்துச் சுடினும் மருத்துவன்பால்
மாளாத காதல்நோ யாளன்போல் மாயத்தால்
மீளாத் துயர்தரினும் விற்றுவக்கோட் டம்மானீ
ஆளா வுனதருளே பார்ப்ப னடியேனே.

vāḷāl aṟuttu+ cuṭiṉum maruttuvaṉ pāl
māḷāta kātal nōyāḷaṉ pōl māyattāl
mīḷā+ tuyar tariṉum viṟṟuvakkōṭṭu ammā nī*
āḷā[513] *~uṉatu* aruḷē pārppaṉ aṭiyēṉē.*

Like the sick man who [bears] undying affection for the physician
even though [he] cuts [him] with a knife [and] sears,
O Lord of Viṟṟuvakkōṭu!

---

[512] Literally, this means, 'So that the big do not feed on the small.'

[513] Uttamūr (1999: 46-47) suggests other variants and ways of interpreting *āḷā*: 1) *āḷā* can be the vocative of *āḷaṉ* ('one who rules' TL), which is what Uttamūr himself prefers; 2) *āḷā* can be a shorter form of *āḷāka* ('to be of service' – this is what Annangaracharya [1966: 28] opts for); 3) some believe that if the variant *āḷāy* existed, then it can be taken as *āḷāki* ('having become [Your] servant'; 4) *āḷā* can be a *ceyyāvāypāṭṭu viṉaiyeccam* (a form of affirmative absolutive), in which case this part of the sentence would mean 'You who have ruled [over me]'; or finally, 5) as a negative *peyareccam* ('relative participle, as requiring a noun to complete the sense' TL), which is how I have taken it.

In Public domain. Digitization Muthulakshmi Research Academy

Even though through maya[514] You give [me] suffering
that does not disappear,

I, who am [your] servant,[515] shall look for the grace of
You, who have not accepted [me].

5.4. Commentary

சுவதாரிகை - நாலாம் பாட்டு. 'ஒருவனுலே ஹிதம்' என்றும், 'உலகத்திலே சுகயம் ஒருதலைக்கே' என்றும் சுயாவஸித்தால், சுஹிதங்களாயே உரவதியா நின்றுனென்று தோற்றினாலும் அவன ரக்ஷகனென்று கிடக்கவிறே கடவது. பிள்ளை திருநறையூரரையரை, பிள்ளைகள் 'புகை சூழ்ந்தபடி ஸஹிக்கப்போகிறதில்லை' என்ன, 'சற்றுப்போதன்றே வாஸநப்படுவது, ஸ்ரீவைகுண்டநாயன் திருவடி-களிலே ஸுவமே இருக்கவன்றே புகுகிறது' என்றாரே. தான் தஞ்சமாகப் பற்றின விஷயத்துக்கு சுகயாஹிதி பிறந்ததோவென்று மீளும்படியிருக்கிற உலையிலே, ஹேகுகாரம் அது; அவ்வருகில் பேற்றில் குறையில்லையென்னும் சுயாவஸாயமிருந்தபடியிறே; இதிறே உஜ்ஜீவிஷ்ணுவாஸமாகிறது; தோற்றுகிற சூடாதகரதீதியை-கண்டு மீளாதே இருக்குமதிறே.

avatārikai - nālām pāṭṭu. 'oruvaṉālē hitam' eṉṟum, 'phalattilē anvayam oru talaikkē' eṉṟum adhyavasittāl, ahitaṅkaḷaiyē pravartiyā-niṉṟāṉ eṉṟu tōṟṟiṉālum avaṉai rakṣakaṉ eṉṟu kiṭakkaviṟē kaṭavatu. piḷḷai tirunaṟaiyūr araiyarai, piḷḷaikaḷ 'pukai cūḻntapaṭi sahikka+ pōkiṟatu illai' enna, 'caṟṟu+ pōtu* aṉṟō vyasana+ paṭuvatu, śrīvaikuṇṭhanāthaṉ tiruvaṭikaḷilē sukhamē irukka ~aṉṟō pukukiṟatu' eṉṟāriṟē. tāṉ tañcamāka+ paṟṟiṉa viṣayattukku*

---

[514] *māyā* (or maya) could mean 'illusion' or 'trickery,' but coming from an Āḻvār, it could mean 'divine plan which only seems unreal or deceitful to earthly creatures' (Ate 1978: 337fn6). The TL also gives the definition of 'beauty' for *māyam*, the first testified usage being in the thesaurus *Cūṭāmaṇi*. But this meaning could very well have existed towards the end of the first millenium when the Āḻvār lived. Besides, 'beauty' could be a good alternative in this case, since the Āḻvārs also think their Lord tortures them simply by being handsome.

[515] *aṭiyēṉ* is 'a term of humble respect meaning 'I, your slave, your humble servant' (TL).

In Public domain. Digitization Muthulakshmi Research Academy

anyathāsiddhi piṟantatō ~eṉṟu mīḷumpaṭi ~irukkiṟa daśaiyilē, hetvantaram atu; a+ ~arukil pēṟṟil kuṟai ~illai ~eṉṉum adhyavasāyam irunta paṭiyiṟē; itiṟē mahāviśvāsam ākiṟatu; tōṟṟukiṟa āpātapratītiyai kaṇṭu mīḷātē irukkumatiṟē.

→ Introductory note - Fourth song: if [one] determines that 'Goodness [comes] from the One,' and that 'The connection to the fruit is for Him alone,' even though it appears as if He keeps causing injuries, one must indeed remain saying, 'He is the Protector.' As the sons of Piḷḷai Tirunaṟaiyūr told him, 'As the smoke has surrounded [us we] cannot bear [it]'[516] he indeed said, 'It is only for a while that [we will] suffer. Are [we] not going to stay happily at the sacred feet of the Lord of the sacred Vaikuṇṭha?'[517] At a stage which is [such] that [one's faith] is disappearing, saying 'Would it be that the Object, which I have embraced as [my] refuge, is nothing but an apparent Cause?',[518] [one must know] that that [has] a different cause [i.e., our karmas]. [One must] indeed consider that there is no dearth of good fortune [i.e. the opportunity to serve Him] in the beyond; this indeed is what 'great faith' is. It is indeed remaining without [one's faith] vanishing faced with [that] superficial impression that is created [in times of trouble].

---

[516] More literally, this means 'The way the smoke has surrounded [us] is becoming unbearable.'

[517] The event alluded to here is that of Araiyar ('Priest in some Viṣṇu temples whose duty it is to chant the *Divya Prabandhas*' TL) who is said to have thrown himself on the icon of the Lord in the shrine where he officiated, when it was set to fire by some miscreant, in order to protect it from harm, and his sons followed suit. They are said to have perished in the process.

[518] This passage is not very clear. More literally, '*...viṣayattukku anyathāsiddhi piṟantatō*' can be translated as '...has *anyathā-siddhi* appeared for the Object...?' The modern gloss, as well as other contemporary traditional scholars such as Velukkudi do not understand this passage in the same way. Aiyangar (Piḷḷai & Aiyangar 1997: 166fn) glosses this as *nām paṟṟiyirukkum emperumāṉ nammai ippaṭi tuṉpappaṭa vaikkiṟāṉē. uṇmaiyil avaṉ nammaik kāppavaṉ tāṉā?* ('Our Lord whom we have embraced is making us suffer so. Is He in reality our Protector?' Velukkudi (2008: 5[4]) explains this in the following words: *avarukku kṛpai pōy, nammai daṇḍikkaṇum eṉkiṟa veṟuppu vantatō?* ('[His] compassion having left, has displeasure occurred [in Him] that [seeks] to punish us?').

In Public domain. Digitization Muthulakshmi Research Academy

◆*vāḷāl aṟuttu+ cuṭiṉum* – 'Even though [he] cuts [him] with a knife [and] sears' ஹிம்ஸாஸாயநத்தைக் கொண்டு அறுப்பது சுடுவ-தானாலும்

hiṃsāsādhanattai+ koṇṭu aṟuppatu cuṭuvatu āṉālum*

→ Even though [he] sears and cuts with hurtful instruments;

◆*maruttuvaṉ pāl māḷāta kātal nōyāḷaṉ pōl* – 'Like the sick man who [bears] undying affection for the physician'

சுஹிதங்களை மேல் மேலன ப்ரவதிர்ப்பிக்கச் செய்தேயும் ஹிஷக், 'அவன் நமக்கு ஹிதகாஉன்' என்று அவனுக்குத் தன் ஸவ்ஸ்வத்தையும் கொடுத்து அவன் பக்கலிலே ஸ்நேஹத்தைப் பண்ணும் வ்யாயியாளரைப் போலே

ahitaṅkaḷai mēl mēlaṉa pravartippikka+ ceytēyum bhiṣak, 'avaṉ namakku hitakāmaṉ' eṉṟu avaṉukku+ taṉ sarvasvattaiyum koṭuttu avaṉ pakkalilē snehattai+ paṇṇum vyādhiyāḷarai+ pōlē

→ Like the patient who, having given the physician all his wealth thinking, 'He is desirous of our welfare,' bears love for him, even while [he] inflicts pain further and further;

◆*māyattāl mīḷā+ tuyar tariṉum* – 'Even though through maya You give [me] suffering that does not disappear'

'ஊ ஊயா' என்னும்படியே உன்னுடையதான ப்ரக்ருதிஸம்ஸ்ப்ரத்-தாலே சுபுநராவ்ருத்திலக்ஷணமே ஊஃவத்தை விளைக்கிலும்

'mama māyā' eṉṉumpaṭiyē uṉṉuṭaiyatāṉa prakṛtisambandhattālē apunarāvṛttilakṣaṇamē duḥkhattai viḷaikkilum

→ As said [in] 'My maya'[519] [*Bhagavadgītā* 7.14], even if the quality of non-return itself produces sorrow because of the relation with the matter[520] that belongs to You;

◆*viṟṟuvakkōṭṭu* ammā nī mīḷā+ tuyar tariṉum* – 'O Lord of Viṟṟuvakkōṭu! Even though (...) You give [me] suffering that does not disappear'

---

[519] Velukkudi (2008: 5.4) suggests 'maya' be read as 'body' in this whole passage.
[520] i.e., the body.

In Public domain. Digitization Muthulakshmi Research Academy

எனக்கு தாஜ்யமான ஸம்ஸாரத்திலே ரக்ஷணத்துக்காகக் குடி-யேறியிருக்கிற நீ நித்யஃவத்தை விஃளக்கிலும். பெற்ற தாய் வ்ரஜைக்கு ஸஹிதம்செய்யிலிறே நீ செய்வது; அப்படியிருக்கிற நீ செய்யிலும்

eṉakku tyājyamāṉa saṃsārattilē rakṣaṇattukkāka+ kuṭiyēṟi ~irukkiṟa nī nityaduḥkhattai viḷaikkilum. peṟṟa tāy prajaikku ahitam ceyyiliṟē nī ceyvatu; appaṭi ~irukkiṟa nī ceyyilum

→ Even though You - who have taken up residence [in Viṟṟuvakkōṭu] for [my] protection in the wordly life, which should be abandoned by me - produce eternal sorrow;

It is only if a birth mother does harm to [her] child, that You [may be thought capable of] doing [so]. Even though You, who are like that, *do* do [it];

◆*āḷāy* – 'You, who have not accepted [me]'

ஸ்வரூபாநுரூபமான வ்ருத்தியைப் பெறுகைக்காக

svarūpānurūpamāṉa vṛttiyai+ peṟukaikkāka

→ For the sake of obtaining an occupation in accordance with my essential nature;

◆*uṉatu* aruḷē pārppaṉ* - 'I (...) shall look for the grace of You...'

இப்போது தோற்றுகிற வ்யஸநங்களை ஸுகி பண்ணுதே உன் க்ருபையையே ஸுகி பண்ணியிருப்பன். இப்படி இருக்கைக்கு நிபந்தநமென்? என்னில் -

ippōtu tōṟṟukiṟa vyasanaṅkaḷai buddhi paṇṇātē uṉ kṛpaiyaiyē buddhi paṇṇi ~iruppaṉ. ippaṭi irukkaikku nibandhanam eṉ? eṉṉil -

→ I shall remain considering Your mercy, without considering the misfortunes that have appeared now. If [one] asks, 'What is the cause for being like this?'

◆*aṭiyēṉē* – 'I, who am [your] servant'

அடியேனுகையாலே. என் ஸ்வரூபத்தையும் உன் ஸ்வரூபத்-தையும் நேராக அறிந்தவனுகையாலே.

In Public domain. Digitization Muthulakshmi Research Academy

('அஸௌ') அன்று கண்டாப்போலே கையும் வில்லுமாய் நிற்பர்; அவனுக்கு அச்சத்தாலே; தனக்கு உருவு வெளிப்பாட்டாலே முன்னே நிற்பர்; தீரக் கழிய சுவாமாயம் செய்த எனக்கு அவர் கூவெ பண்ணுவாரோ என்று அவனுக்கு நினைவாகக்கொண்டு, (வாஷஷூஹ:) நீ அநுகூலனுய் ஓரடிவர நின்ருல் அத்தையே நினைத்து நீ பண்ணின சுவகாமமெல்லாம் வாகி பண்ணுவாரோ? அவர் வாமாஷொத்தன் காண். 'முன்பூழி காணுன்' - குற்றத்தை மறக்குமதன்றியே, 'குற்றம் செய்த நாளை நினைக்கில் குற்றம் தோற்றுமென்று அந்நாளையும் மறக்குமவர் காண்' என்று பிராட்டி மாவணனுக்கு அருளிச்செய்தபடியே இனி நீரல்லது புகலில்லை என்கிருர்.

aṭiyēṉ-ākaiyālē. eṉ svarūpattaiyum uṉ svarūpattaiyum nērāka aṟintavaṉ-ākaiyālē.

'asau' - aṉṟu kaṇṭā+ pōlē kaiyum villumāy niṟpar; avaṉukku accattālē; taṉakku uruvu veḷippāṭṭālē muṉṉē niṟpar; tīra+ kaḻiya aparādham ceyta eṉakku avar kṛpai paṇṇuvārō eṉṟu avaṉukku niṉaivāka+ koṇṭu - puruṣarṣabhaḥ - nī anukūlaṉāy ōr aṭi vara niṉṟāl attaiyē niṉaittu nī paṇṇiṉa apakāram ellām buddhi paṇṇuvārō? avar puruṣōttamaṉ kāṇ. 'muṉpu ūḻi kāṇāṉ' - kuṟṟattai maṟakkum atu* aṉṟiyē, 'kuṟṟam ceyta nāḷai niṉaikkil kuṟṟam tōṟṟum eṉṟu a+ nāḷaiyum maṟakkumavar kāṇ' eṉṟu pirāṭṭi rāvaṇaṉukku aruḷicceytapaṭiyē iṉi nīr-allatu pukal illai eṉkiṟār.*

→ Because I am [Your] servant;

Because I have first-hand knowledge of my essential nature and of Yours;

'This man'[521] [VR 5.19.18c] - [Rāma] will stand with a bow in hand as [she] had seen on that day; He will stand in front of [Rāvaṇa], because of his fear [and in front] of Her, by appearing [in His] visible form; taking it that his [i.e. Rāvaṇa's] thoughts might be, 'Will He show mercy to me who have committed an exceedingly [heinous] crime?' - 'Bull among men' - [she tells him,] 'If you are about to take one step to come [to

[521] A sloka that is uttered by Sītā.

In Public domain. Digitization Muthulakshmi Research Academy

Him] as a friendly person, will He, thinking of that, consider all the harm that you did? See, He is the best among men!'

'He will not see [one's] previous lifetimes' [A3 72] – Just as the Lady who graciously pointed out saying, '[He] will not only forget the offence but, thinking, 'If [I] remember the day when [he] committed the offence, the offence will also come to mind,' He will forget that very day, see!', he [i.e. Kulacēkaraṉ] says that henceforth there is no other refuge but You.

pācuram 5.5

வெங்கட்டிண் களிறடர்த்தாய் விற்றுவக்கோட் டம்மானே
யெங்குப்போ யுய்கேனுன் னிணையடியே யடையலல்லால்
எங்கும்போய்க் கரைகாணு தெறிகடல்வாய் மீண்டேயும்
வங்கத்தின் கூம்பேறும் மாப்பறவை போன்றேனே.

vem kaṇ tiṇ kaḷiṟu aṭarttāy viṟṟuvakkōṭṭu* ammāṉē*
~eṅku+ pōy uykēṉ uṉ+ iṇai ~aṭiyē ~aṭaiyal allāl
eṅkum pōy+ karai kāṇātu eṟi kaṭalvāy mīṇṭu* ēyum*
vaṅkattiṉ kūmpu ēṟum mā+ paṟavai pōṉṟēṉē.*

O Lord of Viṟṟuvakkōṭu! O You who killed the robust male elephant with cruel eyes![522]
Where shall I go [and] be redeemed if not
[by] reaching Your pair of feet?

I am like the great bird,
which, going everywhere [but] not seeing the shore, [and]
returning to the surging ocean again,
climbs the mast of the ship that meets [it].

[522] This is a reference to the killing of the elephant called Kuvalayāpīḍa by Kṛṣṇa.

In Public domain. Digitization Muthulakshmi Research Academy

5.5. Commentary

◆*vem kaṇ tiṇ kaḷiṟu* aṭarttāy* – 'O You who killed the robust male elephant with cruel eyes!'

வெவ்விய கண்ணையும் திண்ணிய நெஞ்சையுமுடைத்தான கூவலயாபீஶத்தைக் கொன்றவனே! ப்ரபலப்ரதிபந்தகங்கள் உண்டென்றிருக்க வேணுமோ தெவரீர் உள்ளீராயிருக்க?

vevviya kaṇṇaiyum tiṇṇiya neñcaiyum uṭaittāṉa kuvalayāpīḍattai+ koṉṟavaṉē! prabalapratibandhakaṅkaḷ uṇṭu eṉṟu* irukka vēṇumō devarīr uḷḷīrāy irukka?*

→ O You who killed Kuvalayāpīḍa,[523] which had[524] cruel eyes and a firm heart! When there are powerful obstacles, is it necessary [to be afraid] while You are there [for us]?

◆*viṟṟuvakkōṭṭu* ammāṉē* – 'O Lord of Viṟṟuvakkōṭu!'

'ப்ரதிபந்தகம் போக்கிற்று அவதாரகாலத்திலேயிறே; அது தீர்த்தம் ப்ரஸாதித்ததிறே' என்று பிற்பாடற்கு இழக்க வேண்டாதபடி திருவித்துவக்கோட்டிலே வந்து ஸந்நிஹிதனானவனே! பரமபதம் கலவிருக்கையாக ஸ்வாமித்தை நிர்வஹிக்கைக்காகவன்றோ இங்கு வந்து எழுந்தருளியிருக்கிறது.

'pratibandhakam pōkkiṟṟu avatārakālattilēyiṟē; atu tīrtham prasādittatiṟē' eṉṟu piṟpāṭaṟku iḻakka vēṇṭātapaṭi tiru vittuvakkōṭṭilē vantu sannihitaṉ āṉavaṉē! paramapadam kalavirukkaiyāka svāmyattai nirvahikkaikkāka ~aṉṟō iṅku vantu eḻuntaruḷi ~irukkiṟatu.

→ O You who have come and become close [to us] in the sacred Viṟṟuvakkōṭu, in [such] a way that those living in later times do not have to be deprived [of the Lord] thinking, 'It was indeed during the time of the *avatāras* that [He] removed obstacles. Indeed He graciously

---

[523] This is the name of Kaṃsa's elephant that Kṛṣṇa killed.

[524] Although the Tamil uses the present tense to speak of the elephant's attributes, I am using the past tense because the reference here is to an elephant that was killed by Kṛṣṇa, hence a dead one.

In Public domain. Digitization Muthulakshmi Research Academy

took births [but left]'[525] Even though the supreme abode is a pleasant place, is it not for establishing [Your] lordship that [You] have graciously come here and taken abode?

◆*viṟṟuvakkōṭṭu* ammāṉē ~eṅku+ pōy uykēṉ* - 'O Lord of Viṟṟuvakkōṭu (...) Where shall I go [and] be redeemed?'

ப்ராப்தனுமாய்ப் பசியனுமானவன், வாசலிலே வந்து 'சோறு சோறு' என்னானிற்க, சுந்யராய் நிரபெக்ஷரானவர்களை உண்ண அழைப்பாரைப்போலே, உன்னை விட்டுப் பரமபதத்திலே இருக்கிற சுவாப்தஸமஸ்தகாமனைப் பற்றவோ?

prāptaṉumāy+ paciyaṉum-āṉavaṉ, vācalilē vantu 'cōṟu cōṟu' eṉṉā-ṉiṟka, anyarāy nirapekṣar-āṉavarkaḷai uṇṇa aḻaippārai+ pōlē, uṉṉai viṭṭu+ parama-padattilē irukkiṟa avāptasamastakāmaṉai+ paṟṟavō?

→ Leaving You [aside], will [I] embrace the One in the supreme abode whose desires are forever fulfilled, just like those who invite strangers, who are indifferent, to eat food, when a deserving person who is also hungry stands asking for food, having come to the doorstep, saying, 'Rice! Rice!'?

◆*eṅku pōy uykēṉ* - 'Where shall I go [and] be redeemed?'

உஜீவநஹேதுவாகப் போமிடம் இல்லை. விநாசஹேதுவாகப்-போகில் போமித்தனையிறே. உகந்தருளின தெசங்களை விட்டு தெவதாந்தரங்களைப் பற்றுகையாவது, விநாசபர்யாயமிறே.

ujjīvanahetuvāka+ pōm iṭam illai. vināśahetuvāka+ pōkil pōm ittaṉaiyiṟē. ukantu aruḷiṉa deśaṅkaḷai viṭṭu devatāntaraṅkaḷai+ paṟṟukai ~āvatu, vināśaparyāyamiṟē.*

→ There is no place that [I could] go to that is a cause of redemption. If one goes after a cause of destruction, [one could] indeed go, that is all! The embracing of other gods, abandoning the places that He graciously rejoiced in, is indeed synonymous with destruction.

---

[525] Velukkudi (2008: 5.5) glosses *atu tīrtham prasādittatiṟē* as 'it has ended, has it not?' See fn401.

In Public domain. Digitization Muthulakshmi Research Academy

◆*uṉ+ iṇai ~aṭiyē ~aṭaiyal allāl* – 'if not [by] reaching Your pair of feet'

சுயாவஹாயமாவது ஊஹ்யபூமிறே. 'மதயபூஃ ஊஹ்யபூஃ' என்ற ந்யாயத்தை நிஜனக்கிருர். அவன் தானே வந்து கிட்டச்செய்தே, இழக்கிருர்; இழக்கிறதும், பெறுகிறதும் அவ்யதிவதியாலும் வ்யதி-வதியாலுமிறே.

adhyavasāyam āvatu buddhyarthamiṟē. 'gatyarthāḥ buddhyarthāḥ' eṉṟa nyāyattai niṉaikkiṟār. avaṉ tāṉē vantu kiṭṭa+ ceytē, iḻakkiṟār; iḻakkiṟatum, peṟukiṟatum apratipattiyālum pratipattiyālumiṟē.

→ Effort[526] indeed refers to intention.[527] He thinks of the principle according to which [words] referring to motion [can be used] to refer to knowledge. While He comes out of His own will and approaches, they forfeit [Him]; losing and obtaining are because of non-ascertainment and knowledge [respectively].

◆*eṟi kaṭal ityādi* – 'the surging sea,' etc.

பெரிய க்ஷோஹத்தையுடைய கடலிலே ஒரு மரக்கலமாவது; அதின் கொம்பிலே இருந்ததொரு வக்ஷி நாலு திக்கிலும் போக்-கிடம் தேடிப் பறந்தாலும், கரை காணவொண்ணுதிறே; மீண்டு வந்து கால்பாவலாவது இம்மரக்கலத்திலேயிறே. அப்படியே ஸம்ஸார-ஸாகரத்தைக் கடக்கும் போது உகந்தருளின ஸ்வரூபமான திரு-வித்துவக்கோட்டைப் பற்றிக் கடக்கலாமத்தனையல்லது வேறு உபாயமில்லையிறே கடக்கைக்கு; உகந்தருளின ஸ்வரூபத்தை ஒழிந்-ததெல்லாம் அக்கடல் போலேயிறே.

periya kṣobhattai ~uṭaiya kaṭalilē oru marakkalam āvatu; atiṉ kompilē iruntatu oru pakṣi nālu tikkilum pōkkiṭam tēṭi+ paṟantālum, karai kāṇa ~oṇṇātiṟē; mīṇṭu vantu kālpāval āvatu i+ marakkalattilēyiṟē. appaṭiyē saṃsārasāgarattai+ kaṭakkumpōtu ukantu* aruḷiṉa deśamāṉa tiru vittuvak-*

---

[526] What Piḷḷai must mean here is *gati* ('motion') rather than *adhyavasāya* 'effort.' *adhyavasāya* must be a reference to the Tamil verb *aṭaiya*, which Piḷḷai is commenting upon here.

[527] Velukkudi (2008: 5.5) glosses as *buddhiyālē nīyē pukal eṉṟa nampikkai ērpaṭa vēṇṭum* ('The conviction that You Yourself are the refuge should be produced thanks to the intellect').

In Public domain. Digitization Muthulakshmi Research Academy

kōṭṭai+ paṟṟi+ kaṭakkal ām attaṉai~allatu vēṟu upāyam illaiyiṟē kaṭakkaikku; ukantu aruḷiṉa deśattai oḻintatu* ellām a+ kaṭal pōlēyiṟē.*

→ There is a big vessel on a violently tossing ocean. Though a bird, which was sitting on its mast, flies out in all four directions seeking refuge, indeed cannot see the shore. It is in this very vessel that it is possible [for it] to set foot, having come back. Likewise, when crossing the ocean of samsara, it is possible to cross [it] by holding on to the sacred Viṟṟuvakkōṭu, which is a place that [He] graciously rejoiced in. Otherwise there is no other means for the crossing. All [the places] except the ones that [He] graciously rejoiced in are indeed like that ocean.

◆*mā+ paṟavai pōṉṟēṉē* - 'I am like the great bird'

தான் ஏறிட்டுக்கொண்ட அகலமெல்லாம் நீரிலே ஆழுகைக்கு உடலாமித்தனையிறே; அவன் கை நெகிழ்ந்தானென்று தோற்ற அடி-மட்டையை உறக்கப்பற்றுமித்தனையிறே.

tāṉ ēṟiṭṭukkoṇṭa akalam ellām nīrilē āḻukaikku uṭalām ittaṉaiyiṟē; avaṉ kai nekiḻntāṉ eṉṟu tōṟṟa aṭimaṭṭaiyai uṟakka+ paṟṟum ittaṉaiyiṟē.

→ All the expanse that one burdens oneself with[528] is but an instrument for drowning in the water; [I] will cling tightly to the bottom[529] of the feet when it appears that He has let me slip [away].

pācuram 5.6

செந்தழலே வந்தழலைச் செய்திடினுஞ் செங்கமலம்
அந்தரஞ்சேர் வெங்கதிரோற் கல்லா லலராவால்
வெந்துயர்வீட் டாவிடினும் விற்றுவக்கோட் டம்மாவுன்
அந்தமில்சீர்க் கல்லா லகங்குழைய மாட்டேனே.

---

[528] The TL translates this as 'accept or assume responsibility,' while the VG glosses *ēṟiṭṭuk koṇṭatu* as *ārōpittu koṇṭatu* ('that which is attributed to oneself').

[529] Velukkudi (2008: 5.5) takes *maṭṭai* to mean *mara-k-kaṭṭai* ('log'), and keeping in mind the extended metaphor in this *pācuram*, he glosses this part of the sentence as '[I] will cling tightly to the wooden [keels] that are the feet.'

In Public domain. Digitization Muthulakshmi Research Academy

cem taḻalē vantu aḻalai ceytiṭiṉum cem kamalam*
antaram cēr vem katirōṟku allāl alarā ~āl*
vem tuyar vīṭṭā ~iṭiṉum viṟṟuvakkōṭṭu ammā ~uṉ*
antam il cīrkku allāl akam kuḻaiya māṭṭēṉē.*

Even if the red fire itself[530] comes [and] makes heat,
the red lotus will not blossom except for the hot sun in the sky.[531]

Even if You do not destroy severe grief, O Lord of Viṟṟuvakkōṭu,
I will not [have] my mind melt except for Your endless excellence.

5.6. Commentary

◆*cem taḻalē vantu* aḻalai ceytu* iṭiṉum* – 'Even if the red fire itself comes [and] makes heat'

ஊஹகமான சூடி கிட்டி உஷ்ணத்தைப் பண்ணினாலும்

dāhakamāṉa agni kiṭṭi uṣṇattai+ paṇṇiṉālum

→ Even though the burning fire approaches and produces heat;

◆*cem kamalam ityādi*– 'the red lotus,' etc.

தாமரையானது சூரியன் உஷ்ணமானதேயாகிலும் அவனுடைய கிரணத்துக்கு அலருமத்தனையல்லது சூடி கிட்டிற்றென்று அதினுடைய உஷ்ணத்துக்கு அலராது.

tāmaraiyāṉatu ādityaṉ dūrasthaṉ āṉāṉē ~ākilum avaṉuṭaiya kiraṇattukku alarum attaṉai~allatu agni kiṭṭiṟṟu eṉṟu atiṉuṭaiya uṣṇattukku alarātu.*

---

[530] Uttamūr (1999: 48) reads the *pācuram* differently from Piḷḷai (whose reading I have followed for my translation): he believes that the *cem taḻal* ('red fire') is not a different entity, but the sun's rays when they are extremely hot (to the point of harming plants). Therefore, the meaning would be, 'Even if [the sun is like] the red fire that comes [and] produces fire[-like heat], the red lotus will not blossom except for the hot sun in the sky.'

[531] Uttamūr (1999: 48) believes that this passage indicates that the sun is at its peak in the sky, which would make it very hot.

In Public domain. Digitization Muthulakshmi Research Academy

→ The lotus will blossom for the rays of the Sun even though he [the sun] stays far away, and will not bloom for the heat of the fire, just because it is close by.

◆*vem tuyar vīṭṭā ~iṭiṉum viṟṟuvakkōṭṭu* ammā* – 'Even though You do not destroy severe grief, O Lord of Viṟṟuvakkōṭu'

கூநூஹவவிநாஶ்யமான வொவங்களைப்போக்கி இதுக்கு விகூ-ஹத்தை விளைப்பிக்க வந்திருக்கிற நீ உவெகூஷித்தாயாகிலும்

anubhavavināśyamāṉa pāpaṅkaḷai+ pōkki itukku vikāsattai viḷaippikka vantu irukkiṟa nī upekṣittāyākilum*

→ Even though You, who have come to cause it [i.e. the heart] to bloom,[532] having dispelled the sins that are to be destroyed by suffering [their fruit], reject [me];

◆*uṉ antam il cīrkku* allāl* – ' except for Your endless excellence'

கூயாணகுணயுக்தனென உன் குணங்களுக்கல்லது

kalyāṇaguṇayuktaṉāṉa uṉ guṇaṅkaḷukku allatu*

→ Other than for the qualities of You, who are endowed with auspicious qualities,

◆*akam kuḻaiya māṭṭēṉē* – 'I will not [have] my mind melt'

என்னெஞ்சு நெகிழாது.

eṉṉeñcu nekiḻātu.

→ My heart shall not melt.

pācuram 5.7

எத்தனையும் வான்மறந்த காலத்தும் பைங்கூழ்கள்
மைத்தெழுந்த மாமுகிலே பார்த்திருக்கும் மற்றவைபோல்
மெய்த்துயர்வீட் டாவிடினும் விற்றுவக்கோட் டம்மாவென்
சித்தமிக வுன்பாலே வைப்ப னடியேனே.

---

[532] *itukku vikāsattai viḷaippikka vantirukkiṟa nī* literally means 'You have come to cause bloom to be produced for it.'

In Public domain. Digitization Muthulakshmi Research Academy

ettaṉaiyum vāṉ maṟanta[533] *kālattum paim kūḻkaḷ*
maittu eḻunta mā mukilē pārttu* irukkum maṟṟu* avai pōl*
mey+ tuyar vīṭṭā ~iṭiṉum viṟṟuvakkōṭṭu ammā ~eṉ*
citta(m) mika ~uṉ pālē vaippaṉ aṭiyēṉē.

For however long the clouds forget [them], the green shoots keep looking only for the big clouds that rise turning black.

Again, like them, I, who am [your] servant, will very much place my mind on You,
O Lord of Viṟṟuvakkōṭu,
even though You do not destroy [my] bodily[534] sorrows.

5.7. Commentary

◆*ettaṉaiyum vāṉ maṟanta kālattum* – 'For however long the clouds forget [them]'

கார்காலத்தில் வஷ்டியாதே மேகங்கள் மறுத்த காலத்திலும்; பைங்கூழ்களுண்டு - பயிர்கள்

kārkālattil varṣiyātē meghaṅkaḷ maṟutta kālattilum; paiṅkūḻkaḷ-uṇṭu - payirkaḷ

→ Even during the times when the clouds refuse [to pour], not raining during the rainy season;

there are green shoots – [i.e.] crops;

◆*maittu* eḻunta ityādi* – 'that rise turning black,' etc.

கூகாஸத்திலே கறுத்த மேகங்களைப் பார்த்திருக்குமத்தனையல்லது நீர்நிலம் தேடிப்போகவறியாதாப்போலே

---

[533] *varaṇṭa* ['dried up'] is a variant (Kiruṣṇamācāriyar 1903: 153), as well as *vaṟanta* (Uttamūr 1999: 49).

[534] Velukkudi (2008: 5.7) interprets *mey* as 'real' here. Uttamūr (1999: 49) thinks that since the link between karma and suffering is real, Kulacēkaraṉ calls the sorrows *mey*, i.e. those that are bound to be.

In Public domain. Digitization Muthulakshmi Research Academy

ākāśattilē kaṟutta meghaṅkaḷai+ pārttu irukkum attaṉai~allatu nīrnilam tēṭi+ pōka ~aṟiyātā+ pōlē*

→ Other than constantly looking at the black clouds in the sky, [they] do not know to go seeking for wetlands.[535] Likewise -

◆*mey+ tuyar vīṭṭā ~iṭiṉum viṟṟuvakkōṭṭu* ammā* – 'Even though You do not destroy [my] bodily sorrows'

சுவஶ்ரீம் சுநஹொகுவுஶ் என்கிற வாவத்தைப் போக்கி ஸம்ஸார-ஸ்ஂபந்தம் அறுத்துக் கொடுக்க வந்திருக்கிற நீ அது செய்திலை-யாகிலும்

avaśyaṃ anubhoktavyam eṉkiṟa pāpattai+ pōkki saṃsārasambandham aṟuttu+ koṭukka vantu irukkiṟa nī atu ceytilai~ākilum*

→ Even though You, who have come to cut off [for us] the association with samsara, having removed the sins '[the fruit of which] inevitably needs to be experienced,' do not do it;

◆*eṉ citta(m) mika ~uṉ pālē vaippaṉ aṭiyēṉē* – 'I (...) will very much place my mind on You'

என் ரக்ஷணத்திலே நெகிழ்ந்தாயென்று தோற்ற ஒருகாலுக்கொரு-கால் உன் பக்கலிலே நெஞ்சு ப்ரவணமாகா நின்றது.

eṉ rakṣaṇattilē nekiḻntāy eṉṟu tōṟṟa orukālukku+ orukāl uṉ pakkalilē neñcu pravaṇamākā-niṉṟatu.

→ My heart keeps inclining towards Your side, every time it appears that You are weak in protecting me.

pācuram 5.8

தொக்கிலங்கி யாறெல்லாம் பரந்தோடித் தொடுகடலே
புக்கன்றிப் புறம்நிற்க மாட்டாத மற்றவைபோல்
மிக்கிலங்கு முகில்நிறத்தாய் விற்றுவக்கோட் டம்மாவுன்
புக்கிலங்கு சீரல்லாற் புக்கிலன்காண் புண்ணியனே.

---

[535] If *nīrnilam* is synonymous with *nīrnilai*, then it would mean 'tank, lake, pond' or a 'place where water stagnates, marshy ground' (TL).

In Public domain. Digitization Muthulakshmi Research Academy

tokku ilaṅku ~āṟu*[536] ellām parantu* ōṭi+ toṭu kaṭalē*
pukku aṉṟi+ puṟam niṟka māṭṭāta maṟṟu* avai pōl*
mikku ilaṅku mukil niṟattāy viṟṟuvakkōṭṭu* ammā ~uṉ*
pukku ilaṅku cīr allāl pukkilaṉ kāṇ puṇṇiyaṉē.*

Again, like all those glistening rivers that join [together], spread, flow and enter the ocean [that was] dug,[537] unable to stay outside [of it],
O Lord of Viṟṟuvakkōṭu!
O You of the colour of exceedingly shiny clouds!

I shall not enter [anything] other than
Your gracefulness that shines entering [my heart],
see, O holy One!

5.8. Commentary

◆*tokku* ilaṅku ~āṟu* ellām parantu* ōṭi* – 'like all those glistening rivers that join [together], spread, flow'

ஜலராசியெல்லாம் திரண்டு ஒளியையுடைத்தாய், பார்த்தவிடமெங்கும் பரந்தோடி

jalarāśi ~ellām tiraṇṭu oḷiyai ~uṭaittāy, pārtta ~iṭam eṅkum parantu ōṭi*

→ All the masses of water gather together, gain lustre, spread out [and] run as far as [one] can see.

---

[536] Uttamūr (1999: 49) gives the variant *ilaṅki yāṟu*: while *yāṟu* is the same as *āṟu*, *ilaṅki* is the absolutive form of the verb *ilaṅku*. This does not change the meaning much.

[537] The ocean is said to have been formed where the sons of Sagara dug as they were looking for the lost sacrifical horse (their digging up the earth is described in detail in the BK of VR (chapters 38 & 39). Uttamūr (1999: 49-50) takes *toṭu kaṭal* to mean *ellām koḷḷum kaṭalaiyē* ('the ocean that takes in [everything]'). One of the meanings of *toṭu* given by the TL is 'to take hold of,' which is the closest I get to 'take in,' but I do not know if the meaning is old enough for Kulacēkaraṉ to have meant it (the TL quotes a much later work, the *Kantapurāṇam*). So it is not clear where Uttamūr got his meaning of *toṭu* from. He later adds that *toṭu* means 'eat,' 'consume,' and explains that the ocean consumes all the water. An interesting coincidence is that there exists a lexicalised *toṭukaṭal*, which means 'eastern ocean,' a meaning which, according to the TL, has existed since the Caṅkam period (it quotes the *Puṟanāṉūṟu*).

In Public domain. Digitization Muthulakshmi Research Academy

◆*toṭu kaṭal ityādi* – 'the ocean [that was] dug,' etc.

ஆழ்ந்த கடலிலே சென்று புக்கல்லது புறம்பு நிற்க மாட்டாத ஆறுகள் போலே; 'ஸமுத்ர இவ ஸிந்துபிஃ' என்னுமாபோலே, இவை புக்கால் கடல் நிறையுமதும், இல்லையாகில் குறைபடுகிறது-மன்றிறே; இவற்றுக்குப் புறம்பு ஧ரிப்பது அரிதாயிறே புகுகிறன.

*āḻnta kaṭalilē ceṉṟu pukku*allatu puṟampu niṟka māṭṭāta āṟukaḷ pōlē; 'samudra iva sindhubhiḥ' eṉṉumā pōlē, ivai pukkāl kaṭal niṟaiyumatum, illai ~ākil kuṟaipaṭukiṟatum aṉṟiṟē; ivaṟṟukku+ puṟampu dharippatu aritāyiṟē pukukiṟaṉa.*

→ Like the rivers, which, having gone to the deep ocean, cannot stay outside but enter [it];

As [one] says, 'like the ocean [is reached] by the rivers' [VR 1.1.15a], it indeed is not that the ocean becomes filled if they enter [it], nor that [it] diminishes if [they] do not. They enter [the ocean] because it is indeed difficult for them to stand outside.

◆*mikku* ilaṅku mukil niṟattāy* – 'O You of the colour of exceedingly shiny clouds!'

மிக்கு உஜ்ஜ்வலமான காளமேகம் போலே இருக்கிற நிறத்தை-யுடையவனே!

mikku ujjvalamāṉa kāḷamegham pōlē irukkiṟa niṟattai ~uṭaiyavaṉē!

→ O You who are of the colour that is like [that of] a very bright black cloud heavy with water!

◆*viṟṟuvakkōṭṭu* ammā* – 'O Lord of Viṟṟuvakkōṭu'

அம்மேகம் படிந்த மலை

a+ mēgham paṭinta malai

→ The mountain on which that Cloud has settled;

◆*uṉ pukku* ilaṅku cīr allāl pukku* ilaṉ kāṇ* - 'I shall not enter [anything] other than your gracefulness that shines entering [my heart], see'

உள்புக உள்புக உஜ்ஜ்வலமான கல்யாணகுணங்களிலேயல்லது, உள்புக உள்புக ஸ்஫ுரமாயிருக்கும் குணங்களிலே ஸ்வரூபித்-திலேன் காண். இதுக்கு நிதர்சநமென் என்னில்

In Public domain. Digitization Muthulakshmi Research Academy

uḷpuka uḷpuka ujjvalamāṉa kalyāṇaguṇaṅkaḷilē~allatu, uḷpuka uḷpuka masṛṇamāy irukkum guṇaṅkaḷilē avagāhittilēṉ kāṇ. itukku nibandhanam eṉ eṉṉil

→ Look, other than in [Your] auspicious qualities which become brighter the more [I] enter [them],[538] I will not be immersed in the [the others'] qualities that become slippery the more [I] enter [them]. If [one] asks, 'What is the cause for this?'

•*puṇṇiyaṉē* – 'O holy One!'

ப்ரதமஸுக்ருதம் நீயாகையாலே.

prathamasukṛtam nī~ākaiyālē.

→ Because You are [my] first meritorious act.

pācuram 5.9

நின்னையே தான்வேண்டி நீள்செல்வம் வேண்டாதான்
தன்னையே தான்வேண்டுஞ் செல்வம்போல் மாயத்தால்
மின்னையே சேர்திகிரி விற்றுவக்கோட் டம்மானே
நின்னையே தான்வேண்டி நிற்ப னடியேனே.

niṉṉaiyē tāṉ vēṇṭi nīḷ celvam vēṇṭātāṉ
taṉṉaiyē tāṉ vēṇṭum celvam pōl māyattāl
miṉṉaiyē cēr tikiri viṟṟuvakkōṭṭu ammāṉē*[539]
niṉṉaiyē tāṉ vēṇṭi niṟpaṉ aṭiyēṉē.

Like the wealth that desires him who does not desire vast wealth, desiring [but] You [instead],
due to [Your] maya,[540]

---

[538] Velukkudi (2008: 5.8) explains *uḷ-puka uḷ-puka* as *ūṟa ūṟa* ('as it soaks more and more').

[539] *ammāṉē* is a variant (Kiruṣṇamācāriyar 1903: 154).

[540] *māyam* in Tamil also means 'deception, wonder and beauty' according to the TL (See fn514). All of these meanings could fit in this context. Uttamūr (1999: 50-52) opts

In Public domain. Digitization Muthulakshmi Research Academy

O Lord of Viṟṟuvakkōṭu with a discus resembling lightning itself,
I, who am [Your] servant, shall remain desiring only You.

5.9. Commentary

◆*niṉṉaiyē tāṉ vēṇṭi nīḷ celvam vēṇṭātāṉ taṉṉaiyē tāṉ vēṇṭum celvam pōl* – 'Like the wealth that desires the him who does not desire vast wealth, desiring [but] You [instead]'

உன்னையே வேண்டி நிரவதிகஸம்பத்தைக் காற்கடைக் கொண்டவன்தன்னையே கவஸரப்ரதீக்ஷமாய்ப் பார்த்து நிற்கும் ஐச்வர்யம் போலே என்னுதல்; மோக்ஷலக்ஷ்மியைப்போலே என்னுதல்.

uṉṉaiyē vēṇṭi niravadhikasampattai+ kāṟkaṭai+ koṇṭavaṉ taṉṉaiyē avasarapratīkṣamāy+ pārttu niṟkum aiśvaryam pōlē eṉṉutal; mokṣalakṣmiyai+ pōlē eṉṉutal.

→ Meaning, it is like the wealth, which, constantly waiting for the right occasion, watches the very man who, wanting only You, despises the infinite riches;

meaning, it is like the wealth of liberation.

◆*māyattāl miṉṉaiyē cēr tikiri viṟṟuvakkōṭṭu* ammā* – 'due to [Your] maya, O Lord of Viṟṟuvakkōṭu with a discus resembling lightning itself!'

மின்போலே பளபளத்திருந்துள்ள திருவாழியை எப்போதும் கைகழலா நேமியாஞ்ய், ஆசிலேவைத்த கையும் நீயுமாய் என்னுடைய ரக்ஷணத்துக்காக இங்கே வந்திருந்து வைத்துக் காற்கடைக் கொண்டாயாகிலும்

---

for *uṉṉuṭaiya āccariyasaṅkalppattālē* ('due to Your wonderful purpose') and explains in some detail his choice; he also points out that, finding it hard to link *māyattāl* with any other element of the sentence, some scholars add 'Even if You do not protect me [due to Your maya],' echoing the previous *pācurams*; Uttamūr believes *māyattāl* can modify either *vēṇṭum celvam* or *vēṇṭi niṟpaṉ*, or even the fact that God appeared as the lord of Vittuvakkōṭu. Finally, he draws our attention to the fact that some scholars split it into *māyattu* and *āl*, the latter being an expletive, and the former, in its oblique form, an attribute of the discus (*tikiri*).

In Public domain. Digitization Muthulakshmi Research Academy

miṉ pōlē paḷapaḷattu iruntuḷḷa tiruvāḻiyai 'eppōtum kaikaḻalā nēmiyāṉ'āy, ācilē vaitta kaiyum nīyumāy eṉṉuṭaiya rakṣaṇattukkāka iṅkē vantu* iruntu-vaittu+ kāṟkaṭai+ koṇṭāy-ākilum*

→ Even though You, who have come here for protecting me with Your hand held on the hilt[541] [of His weapon], being 'He with the conch whose hand never abandons the sacred discus' [PTA 87] that is constantly shining like lightning, despise [me];

•*niṉṉaiyē tāṉ vēṇṭi niṟpaṉ aṭiyēṉē* – 'I, who [Your] servant, shall remain desiring only You'

தன்னைக் காற்கடைக் கொண்டவனை வெஃகியும் விடாதாப்-போலே நீ என்னை உவெகூஷிக்க உவெகூஷிக்க உன்னையே பற்று-நின்றேன்.

taṉṉai+ kāṟkaṭai+ koṇṭavaṉai aiśvaryam viṭātā+ pōlē nī eṉṉai upekṣikka upekṣikka uṉṉaiyē paṟṟā-niṉṟēṉ.

→ Just like wealth that does not leave the man who despises it, the more You neglect me, the more I have remained clinging to You.

pācuram 5.10

விற்றுவக்கோட் டம்மானீ வேண்டாயே யாயிடினும்
மற்றருரும் பற்றில்லே னென்றவனைத் தாள்நயந்த
கொற்றவேற் ருனைக் குலசே கரன்சொன்ன
நற்றமிழ்பத் தும்வல்லார் நண்ணுர் நரகமே.

viṟṟuvakkōṭṭu ammā nī vēṇṭāyē ~āyiṭiṉum*
maṟṟu ārum paṟṟu* illēṉ eṉṟu* avaṉai+ tāḷ nayanta*[542]
koṟṟa(m) vēl tāṉai+ kulacēkaraṉ coṉṉa
nal tamiḻ+ pattum vallār naṇṇār narakamē.

---

[541] This meaning of *ācu* is given by the VG (*vāḷiṉ kaippiṭi* – 'the handle of the sword'). In his discourse on the *īṭu* 1.4.10, Velukkudi glosses a similar expression as 'He keeps His hand on His weapon.'

[542] Uttamūr (1999: 52) claims that *nayantu* is a variant that is found in the old commentaries.

In Public domain. Digitization Muthulakshmi Research Academy

Those who master all ten [poems] in good Tamil,
uttered by Kulacēkaraṉ with a victorious spear [and] army,
who longed for His feet saying,
'I do not have anyone else [as my] support
even though You do not want [me], O Lord of Viṟṟuvakkōṭṭu,'
shall not reach hell.

5.10. Commentary

◆*viṟṟuvakkōṭṭu* ammā nī vēṇṭāyē ~āyiṭiṉum* – 'even though You do not want [me], O Lord of Viṟṟuvakkōṭṭu'

இதுக்கென்று வந்திருக்கிற நீ என்னை உபேக்ஷித்தாயாகிலும்

itukku eṉṟu vantu* irukkiṟa nī eṉṉai upekṣittāy ākilum*

→ Even though You, who have come for this [very purpose[543]], neglect me;

◆*maṟṟu* ārum paṟṟu* ilēṉ eṉṟu* avaṉai+ tāḷ nayanta* – 'who longed for His feet

saying, 'I do not have anyone else [as my] support'

'வேறொரு புகலில்லை. நான் அநந்யகதி' என்று அவன் திருவடிகளை ஆசைப்பட்டு

'vēṟu oru pukal illai. nāṉ ananyagati' eṉṟu avaṉ tiruvaṭikaḷai ācaippaṭṭu*

→ Desiring His sacred feet saying, 'There is no other refuge. I am without another refuge';

◆*koṟṟa(m) vēl tāṉai+ kulacēkaraṉ coṉṉa* – 'uttered by Kulacēkaraṉ with a victorious spear [and] army'

வ்ருத்விக்ஷத்தைப் பக்கவேரோடே வாங்கவற்ருன வெற்றியை-யுடைய வேலையும் ஸைந்யையுமுடைய பெருமாள் சொன்னவை; வ்ருத்விக்ஷத்தை வெல்லுகைக்கீடான வரிகரமுடையரானுப்-போலேயாய்த்து ஸமவ்ருத்விக்குப் வரிகரமாக இவருடைய அநந்யகதிகம்

---

[543] i.e. to protect me.

In Public domain. Digitization Muthulakshmi Research Academy

pratipakṣattai+ pakkavērōṭē vāṅkavaṟṟāṉa veṟṟiyai ~uṭaiya vēlaiyum senaiyaiyum uṭaiya perumāḷ coṉṉavai; pratipakṣattai vellukaikku īṭāṉa parikaramuṭaiyarāṉā+ pōlē~āyttu bhagavatprāptikku+ parikaramāka ivar-uṭaiya ananyagatitvam*

→ [These are words] uttered by the Perumāḷ, who has a victorious spear and an army that were capable of destroying the enemies along with [their] reserve troops.[544]

His state of having no other refuge is an instrument to his obtainment of God just like he has an army fit for conquering the enemies.

•*nal tamiḻ+ pattum vallār* – 'Those who master all ten [poems] in good Tamil'

கடல் பேராழமாயிருக்கச்செய்தே உள்ளுள்ள வஹாயூங்கள் தோற்றும்படியாயிருக்குமாபோலே சுயூம் மிக்கு இருக்குமாய்த்து இத்திருமொழி; இவை வல்லவர்கள்

kaṭal pēr āḻamāy irukka+ ceytē uḷ+ uḷḷa padārthaṅkaḷ tōṟṟumpaṭiyāy irukkumā pōlē artham mikku irukkum āyttu i+ tirumoḻi; ivai vallavarkaḷ

→ While the ocean is very deep, it is such that the objects that are inside are visible. Similarly, this *tirumoḻi* abounds in meanings; those who master these,

•*naṇṇār narakamē* – '[they] shall not reach hell'

ஸம்ஸாரஸம்பந்தத்துக்கு அடியான வாவத்தைப் பண்ணினார்-களாகிலும் இஸ்ஸம்ஸாரத்திலே வந்து வ்ரவேசியார்கள்.

saṃsārasambandhattukku aṭiyāṉa pāpattai+ paṇṇiṉārkaḷ ākilum i+ saṃsārattilē vantu praveśiyārkaḷ.

→ Even though they have committed sins that are the basis for the connection to samsara, they shall not come and enter this samsara.

---

[544] According to the TL, *pakkavēr* means 'secondary roots.' Velukkudi (2008: 5.10) simply takes *pakkavērōṭē* as *vērōṭē*, and glosses the passage as 'an army that [was] capable of destroying [by] rooting out the enemies.'

In Public domain. Digitization Muthulakshmi Research Academy

Decade 6 - *ēr malar pū*

சுவதாரிகை - (உகந்தருளின தெசத்தை சுநுபவித்தார் கீழ்; அவ்வநுபவம் சுவதாரங்களில் சுநுபவாபெக்ஷையைப் பிறப்பித்தது; அதில் தோள் தீண்டியதான க்ருஷ்ணாவதாரத்தை சுநுபவித்தவர்களுடைய பாசுரத்தாலே சுநுபவிக்கிறார்[545]) இத்தலையால்[546] வேறு செய்யலாவதில்லாமையாலே, கிலாய்க்கத் தொடங்கினார். பகவதிஷயத்தில் பாவபந்தத்தில் ஊற்றமிருந்தபடி பிராட்டிமார் உசையை வ்யாப்தராய், கூடுவது பிரிவது ஊடுவதாம்படி ஆனார்.

நம்மாழ்வாருக்கு 'மின்னிடை மடவாரும்,' திருமங்கையாழ்வார்க்கு 'காதில் கடிப்பும்,' போலே இருக்கிறதாய்த்துப் பெருமாளுக்கு இத்திருமொழி; நம்மாழ்வார் பகவதீவிஷயத்தில் நின்ற ஊற்றமெல்லாம் தோற்ற வன்மையுடைத்தாயிருக்கும் மின்னிடை மடவார்; திருமங்கையாழ்வார்தம் ஊஊவமெல்லாம் தோற்ற மென்மையையுடைத்தாயிருக்கும் காதில் கடிப்பு. இவர்தம்முடைய ராஜகுலமெல்லாம் தோற்றவிருக்கும் இத்திருமொழி.

க்ருஷ்ணாவதாரம் தோள் தீண்டியாகையாலே 'ஒரு செவ்வாய்க்கிழமை முற்படப்பெற்றிலோம், பல்லிலேபட்டு தெறித்தது' என்று பஞ்சக்ஷம் குடியிற் பெண்களுக்கு கூஷ்ணன் பக்கலுள்ள விடாயெல்லாம் தமக்கொருவர்க்குமுண்டாகையாலே திருவாய்ப்பாடியில் பெண்கள் பேச்சால் பேசுகிறார்.

avatārikai - (ukantaruḷiṉa deśattai anubhavittār kīḻ; a+ ~anubhavam avatāraṅkaḷil anubhavāpekṣaiyai+ piṟappittatu; atil tōḷ tīṇṭiyatāṉa kṛṣṇāvatārattai anubhavittavarkaḷuṭaiya pācurattālē anubhavikkiṟār) i+ talaiyāl vēṟu ceyyal-āvatu illāmaiyālē, kilāykka+ toṭaṅkiṉār. bhagavadviṣayattil bhāvabandhattil ūṟṟam iruntapaṭi pirāṭṭimār daśaiyai prāptarāy, kūṭuvatu pirivatu ūṭuvatāmpaṭi āṉār.*

---

[545] The printed edition I am using here points out that this is only to be found in some variants (*itu adhika-pāṭham*).

[546] Literally, 'by this head.'

In Public domain. Digitization Muthulakshmi Research Academy

*nammāḻvārukku 'miṉ+ iṭai maṭavārum,' tirumaṅkaiyāḻvārkku 'kātil kaṭippum,' pōlē irukkiṟatu*āyttu+ perumāḷukku i+ tirumoḻi; nammāḻvār bhagavadviṣa-yattil niṉṟa ūṟṟam ellām tōṟṟa vaṉmai ~uṭaittāy irukkum miṉ+ iṭai maṭavār; tirumaṅkaiyāḻvār tam mārdavam ellām tōṟṟa meṉmaiyai ~uṭaittāy irukkum kātil kaṭippu. ivar tammuṭaiya rājakulam ellām tōṟṟa ~irukkum i+ tirumoḻi.*

kṛṣṇāvatāram tōḷṭīṇṭi~ākaiyālē 'oru cevvāykkiḻamai muṟpaṭa+ peṟṟilōm, pallilē paṭṭu teṟittatu' eṉṟu pañcalakṣam kuṭiyil peṇkaḷukku kṛṣṇaṉ pakkal uḷḷa viṭāy ellām tamakku oruvarkkum uṇṭākaiyālē tiruvāyppāṭiyil peṇkaḷ pēccāl pēcukiṟār.*

→ (Earlier on, he enjoyed the places that He graciously rejoiced in; that experience gave birth the desire for the enjoyment of the *avatāras*. Among them, he enjoys [His] *avatāra* as Kṛṣṇa, through the *pācurams* of those who enjoyed [the *avatāra*] which came close [to their time].) Because of there being nothing else that could be done by this one [i.e. Kulacēkaraṉ], he started being distressed. Because there was strength in [his] emotional attachment to God, acquiring the condition of the Ladies, he became one who united with, separated from and feigned displeasure at [the Lord].

This *tirumoḻi* is for [Kulacēkara] Perumāḷ what 'Women with lightning waists' [TVM 6.2.1] is for Nammāḻvār and 'Ornaments in the ears' [PeTM 10.8] is for Tirumaṅkai Āḻvār. 'Women with lightning waists' possesses harshness so that all the ardour that Nammāḻvār persisted [in feeling for] for God appears. 'Ornaments in the ears' possesses tenderness so that all of Tirumaṅkai Āḻvār's gentleness appears. This *tirumoḻi* is such that his royal lineage and all appears.

Since the *avatāra* as Kṛṣṇa happened close [to his time], thinking, 'We did not get to come one Tuesday earlier[547]; it is [as if food] touched the teeth and scattered,'[548] all the longing that the women of the clan of five

---

[547] This means, 'We did not get to be born a little time earlier.'

[548] This means he almost ate food, but missed it, probably due to a slip; similarly, Piḷḷai says that Kulacēkaraṉ was born close to Kṛṣṇa's time, but not close enough.

In Public domain. Digitization Muthulakshmi Research Academy

hundred thousand[549] [felt] for Kṛṣṇa also happened to him alone; thus, he speaks through the words of the women of Gokula.

pācuram 6.1

ஏர்மலர்ப் பூங்குழ லாயர்மாத
ரெனப்பல ருள்ளவிவ் வூரிலுன்றன்
மார்வு தழுவுதற் காசையின்மை
யறிந்தறிந் தேயுன்றன் பொய்யைக்கேட்டுக்
கூர்மழைபோற்பனிக் கூதலெய்திக்
கூசி நடுங்கி யமுனையாற்றில்
வார்மணற் குன்றிற் புலரநின்றேன்
வாசுதே வாவுன் வரவுபார்த்தே.

ēr malar+ pūm kuḻal āyar mātar
eṉai+ palar uḷḷa ~i+ ~ūril uṉ taṉ
mārvu taḻuvutaṟku ācai ~iṉmai*
~aṟintu aṟintē ~uṉ taṉ poyyai+ kēṭṭu*
kūr maḻai pōl paṉi+ kūtal[550] *eyti*
kūci naṭuṅki yamuṉai ~āṟṟil
vār maṇal kuṉṟil pulara niṉṟēṉ
vācutēvā ~uṉ varavu pārttē.

Knowing of [my own] absence of desire for embracing Your chest,
in this town where there are so many cowherd women
with curling hair [adorned with] beautiful, blooming flowers,[551]

---

[549] The acharyas claim that Kṛṣṇa grew up among cowherds belonging to five hundred thousand families.

[550] Claiming that some scholars split this as *paṉikku* ūtal* ('the cold wind that swells'), Uttamūr (1999: 54) dismisses the option, preferring *kūtal*, which is synonymous with chillness.

[551] Uttamūr (1999: 54) prefers *pūm kuḻal* as 'beautiful or flower[-like] curling hair.'

In Public domain. Digitization Muthulakshmi Research Academy

despite knowing [it],[552] listening to Your lie,
I stood, as it dawned on the long sand bank on the river Yamunā,
feeling the coolness of the abundant rain-like dew,
getting shy, shivering,
O Vāsudeva! expecting *Your* arrival.

6.1. Commentary

சுவதாரிகை - முதற்பாட்டு. ஒரு பிராட்டி, 'யமுனையில் மணலிலே போய் நில்லு, நான் அங்கே வருகிறேன்' என்று சொல்லிவிட; அவள் அங்கேபோய் விடியுமளவும் நின்று அவன் வரக்காணுமையாலே அவனைக் கண்டபோது ஊடிச் சொல்லுகிற வார்த்தையாயிருக்கிறது.

avatārikai - mutal pāṭṭu. oru pirāṭṭi, 'yamunaiyil maṇalilē pōy nillu, nāṉ aṅkē varukiṟēṉ' eṉṟu colliviṭa; avaḷ aṅkē pōy viṭiyum-aḷavum niṉṟu avaṉ vara+ kāṇāmaiyālē avaṉai+ kaṇṭapōtu ūṭi+ collukiṟa vārttaiyāy irukkiṟatu.

→ Introductory note - First song: as [Kṛṣṇa] had said to a lady, 'Go and stand on the sands of the Yamunā, I will come there,' she went there, stood till dawn. Because of not seeing Him come, when she [did] see Him, [she] feigned displeasure: [these] are the words that [she then] spoke.

♦*ēr malar+ pūm kuḻal āyar mātar* – 'cowherd women with curling hair [adorned with] beautiful, blooming flowers'

அழகிய மலரையுடைத்தாய் மலருக்கும் கூட நாற்றத்தைக் கொடுக்கும் மயிர் முடியையுடைய இடைப்பெண்கள்

aḻakiya malarai ~uṭaittāy malarukkum kūṭa nāṟṟattai+ koṭukkum mayir muṭiyai ~uṭaiya iṭai+ peṇkaḷ

→ Cowherdesses who have knots of hair, which have beautiful flowers [and] which give fragrance even to the flowers;

---

[552] Uttamūr (1999: 54) adds an object for the second *aṟintē* ('knowing [that You would not come]').

In Public domain. Digitization Muthulakshmi Research Academy

◆*eṉai+ palar uḷḷa ~i+ ~ūril* – 'in this town where there are many other'

சுநெகம்பேர் திரளான இவ்வூரில் - திருவாய்ப்பாடியில்

anekam pēr tiraḷāṉa i+ ~ūril - tiruvāyppāṭiyil

→ In this town where many people [live] in large numbers; in the sacred Gokula;

◆*uṉ taṉ mārvu taḻuvutaṟku* ācai ~iṉmai ~aṟintu* aṟintē* - 'Knowing of [my own] absence of desire for embracing Your chest (...) despite knowing [it]'

'சுநெகம் பெண்களுள்ள ஊருமாய் நீயும் ஸவபூஹாயாரணனுமானால்[553] உன் மார்வை ஆசைப்படக்கடவதன்று' என்று அறிந்து வைத்து

'anekam peṇkaḷ uḷḷa ūrumāy nīyum sarvasādhāraṇaṉum āṉāl uṉ mārvai ācaippaṭa+ kaṭavatu aṉṟu' eṉṟu aṟintuvaittu*

→ Knowing well that 'It is not fit to desire Your chest in a town where there are many women and because of Your being common to all';

◆*uṉ taṉ poyyai+ kēṭṭu* – 'Listening to Your lie'

உன் ஸ்வரூபத்தை உணரவொட்டாதிறே உன் வார்த்தை. 'நீயல்லது புகலுண்டோ? உன்னையல்லது நான் அறிவேனே?' என்று தாழ்ச்சி தோன்ற நீ சொல்லும் வார்த்தையைக் கேட்டு

uṉ svarūpattai uṇara ~oṭṭātiṟē uṉ vārttai. 'nī ~allatu pukal uṇṭō? uṉṉai ~allatu nāṉ aṟivēṉō?' eṉṟu tāḻcci tōṉṟa nī collum vārttaiyai+ kēṭṭu

→ Your words do not allow [us] to recognise Your true nature. 'Is there any refuge but you? Do I know anyone but you?' Listening to the words You utter so that [You] appear [to have] humility;

◆*kūr maḻai pōl paṉi+ kūtal eyti* – 'feeling the coolness of the abundant rain-like dew'

மிக்க மழைபோலே பெய்கிற பனியால் வந்த குளிரிலே அகப்பட்டு

---

[553] The *-āl* ending does not seem to be a conditional, but rather an instrumental marker here.

In Public domain. Digitization Muthulakshmi Research Academy

mikka maḻai pōlē peykiṟa paṉiyāl vanta kuḷirilē akappaṭṭu

→ Getting caught in the cold caused by the dew that falls like heavy rains;

◆*kūci* – 'getting shy'

ஆர் காண்கிறார்களோவென்று கூசி

ār kāṇkiṟārkaḷō ~eṉṟu kūci

→ Becoming shy wondering who was watching;

◆*naṭuṅki* – 'shivering'

அச்சத்தாலும் குளிராலும் நடுங்கி

accattālum kuḷirālum naṭuṅki

→ Shivering out of fear and cold;

◆*yamuṉai ~āṟṟil* – 'on the river Yamunā'

அதுதான் ஸகாந்தஸ்தலத்திலேயோ? ஸவ்ஸாதாரணமான தெசத்திலேயன்றோ?

atu tāṉ ekāntasthalattilēyō? sarvasādhāraṇamāṉa deśattilē ~aṉṟō?

→ Was that [it would have been] at least in a secluded place? It was in a common place of the town, was it not?

◆*vār maṇal kuṉṟil pulara niṉṟēṉ* - 'I stood as it dawned on the long sand bank'

நின்றதுதான் தனியே நிற்கலாம் தெசத்திலே நின்றேனோ? ஹொகத்துக்கு ஸகாந்தஸ்தலேயன்றோ? எல்லாரும் வந்து ஸஞ்சரித்துக் காணும்போது ஸவ்ஸாதாரணமான தெசத்திலே வந்தாளென்றிராமே ஹொகத்துக்கு ஸகாந்தமான மணல் குன்றிலே விடியுமளவும் நின்றாளென்னும்படி தோற்ற நின்றேன்.

niṉṟatu tāṉ taṉiyē niṟkalām deśattilē niṉṟēṉō? bhogattukku ekāntasthale ~aṉṟō? ellārum vantu sañcarittu+ kāṇumpōtu sarvasādhāraṇamāṉa deśattilē vantāḷ eṉṟirāmē bhogattukku ekāntamāṉa maṇal kuṉṟilē viṭiyum-aḷavum niṉṟāḷ eṉṉumpaṭi tōṟṟa niṉṟēṉ.

In Public domain. Digitization Muthulakshmi Research Academy

→ Did I at least stand in a spot [where I could] have stood alone? It was in a lonely spot [fit] for sexual enjoyment, was it not? I stood appearing such that when everyone who came wandering in [and] saw [me] said, 'It is not as though she came to a place common to all; she stood till dawn on a lonely sand bank [fit] for sexual enjoyment!'

◆*vācutēvā* – 'O Vāsudeva!'

நீ இங்கு நிற்கிறதென்? என்னில் - உன்னை விஶ்வஸித்தன்று; உன் வசாவை விஶ்வஸித்து; ஒரு வார்த்தையல்லது அறியாத ஸ்ரீ வஸுதேவர் பிள்ளை என்னுமத்தை விஶ்வஸித்து நின்றேன்.

nī iṅku niṟkiṟatu eṉ? eṉṉil - uṉṉai viśvasittu* aṉṟu; uṉ pitāvai viśvasittu; oru vārttai ~allatu aṟiyāta śrīvasudevar piḷḷai eṉṉumattai viśvasittu niṉṟēṉ.*

→ If [one] asks, 'Why do you stand here?'— [It is] not having trusted You; [it is] having trusted Your father; I stood having trusted the fact that [You are] the son of Śrī Vasudeva who is true to his word.[554]

◆*uṉ varavu pārttē* – 'expecting Your arrival'

உன்னுடைய அழகு காணவேணுமென்னும் நசையாலே.

uṉṉuṭaiya aḻaku kāṇa vēṇum eṉṉum nacaiyālē.

→ Out of the desire to see Your beauty.

pācuram 6.2

கெண்டையொண் கண்மட வாளொருத்தி
கீழை யகத்துத் தயிர்கடைய
கண்டொல்லை நானுங் கடைவனென்று
கள்ள விழியைவிழித் துப்புக்கு
வண்டமர் பூங்குழல் தாழ்ந்துலாவ
வாண்முகம் வேர்ப்பச்செவ் வாய்துடிப்பத்
தண்டயிர் நீகடைந் திட்டவண்ணந்
தாமோத ராமெய் யறிவனனே.

[554] Literally, 'Śrī Vasudeva who knows but one word.'

In Public domain. Digitization Muthulakshmi Research Academy

keṇṭai ~oḷ kaṇ maṭavāḷ orutti
kīḻai ~akattu+ tayir kaṭaiya+
kaṇṭu ollai nāṉum kaṭaivaṉ eṉṟu*
kaḷḷa(m) viḻiyai viḻittu+ pukku
vaṇṭu amar pūm kuḻal tāḻntu* ulāva*
vāḷ mukam vērppa+ ce(m) vāy tuṭippa
taṇ tayir nī kaṭaintu iṭṭa vaṇṇam*
tāmōtarā mey+ aṟivaṉ nāṉē.

Seeing an [innocent] woman with barbus[-like] shiny eyes churning curds in the eastern house,
saying 'I shall churn quickly,'[555] [You] eyed [her] with [Your] stealthy glance, and slipped in.

As the curling-hair with flowers on which bees sit fell low and moved about,
as the bright face perspired, as the red lips quivered:
the way You churned the cool curds, O Dāmodara,[556] truly I know.

6.2. Commentary

அவதாரிகை - இரண்டாம் பாட்டு. வேறொரு பிராட்டி வார்த்தை.

avatārikai - iraṇṭām pāṭṭu. vēṟu oru pirāṭṭi vārttai.*

→ Introductory note - Second song: the words of another lady.

◆*keṇṭai ~oḷ kaṇ maṭavāḷ orutti* – 'an [innocent] woman with barbus[-like] shiny eyes'

---

[555] Taking *um* in *nāṉum* as an expletive, I have not translated it; commentators like Annangaracharya (1966: 33) and Uttamūr (1999: 54) probably take it as a particle that indicates speciality (see TL's entry for *um*) and understand this sentence as 'I too shall [join you and] churn quickly [with you].'

[556] An epithet given to Kṛṣṇa as a reminder of His having had His waist [tied with] a rope, because His foster mother wished to restrict His movements. This epithet is also associated with the episode of Kṛṣṇa breaking the two arjun trees by passing between them with the mortar (to which He was tied) trailing after Him.

In Public domain. Digitization Muthulakshmi Research Academy

ஈஷமான நோக்கையுடையவளாய், சொல்லிற்றெல்லாம் மெய்-யென்றிருக்கும் பருவத்தையுடையாள் ஒருத்தி

mugdhamāṉa nōkkai ~uṭaiyavaḷāy, colliṟṟu ellām mey+ eṉṟirukkum paruvattai ~uṭaiyāḷ orutti*

→ A woman who has an innocent glance [and such] youthfulness that trusted everything that [people] told her;

◆*kīḻai ~akattu* – 'in the eastern house'

ஹாவநாவ்ரகஷ்யத்தாலே திருவாய்ப்பாடியில் ஒரு அகமுமுண்-டாய் அதுக்குக் கீழையகமுமாய்ச் செல்லுகிறது காணும் இவர்க்கு. நீதான் மூலையடியே நடந்தது வேறேரிடத்தேயோ? என்னகத்துக்குக் கீழை அகத்தேயன்றே?

bhāvanāprakarṣattālē tiruvāyppāṭiyil oru akamum uṇṭāy atukku+ kīḻai ~akamumāy+ cellukiṟatu kāṇum ivarkku. nī tāṉ mūlaiyaṭiyē naṭantatu vēṟu ōr iṭattēyō? eṉ+ akattukku+ kīḻai akattē~ aṉṟō?*

→ Out of an intensity of feeling, it appears to him [Kulacēkaraṉ] that there is a house [for him] in the sacred Gokula, [and he speaks of] what goes on in the house to the east of that. Was it at least in another place that You behaved at Your pleasure?[557] Was it not in the house east to mine?

◆*tayir kaṭaiya+ kaṇṭu* – 'seeing [her] churning curds'

ஊரெங்கும் அடியொற்றித் திரியுமிறே, தனியே நின்று தயிர் கடைவாருண்டோ? என்று, ஒருத்தி தனியே நின்று தயிர் கடையக் கண்டவாறே சுலஹ்யலாபம் பெற்றுஞ் ஓடிச்சென்று புக்கான்.

ūr eṅkum aṭiyoṟṟi+ tiriyumiṟē, taṉiyē niṉṟu tayir kaṭaivār uṇṭō? eṉṟu, orutti taṉiyē niṉṟu tayir kaṭaiya+ kaṇṭavāṟē alabhyalābham perṟāṉāy ōṭi+ ceṉṟu pukkāṉ.

---

[557] Velukkudi (2008: 6.2) explains that *mūlai ~aṭiyē* means 'without anyone knowing,' implying that the expression may have originated from '[walking] close to the corner'; the TL defines it as 'at one's pleasure, as one likes.'

In Public domain. Digitization Muthulakshmi Research Academy

→ He roams about all over the town following [women], wondering, 'Is there anyone standing alone churning curds?' As [soon as He saw] a woman who stood churning curds alone, He went running and entered [her place] as One who had obtained the unobtainable.

◆*ollai nāṉum kaṭaivaṉ eṉṟu* – 'saying, "I shall churn quickly"'

'நீ தனியே நின்று தயிர் கடையில் ஒருகாலும் வெண்ணெய்-பட்டதாக மாட்டாது, சடக்கென வெண்ணெய்படுவது நானும் ஒருதலைப் பற்றிக் கடையிலாய்த்து' என்று. 'அன்று தேவரசுரர் வாங்க' என்று பிறர் கைவிட்டால் கடைவது பிறர் கார்யமாகிலிறே; இங்கு இவளும் ஒருதலைப்பற்றிலிறே தன் வ்யாபாரமாவது

'nī taṉiyē niṉṟu tayir kaṭaiyil orukālum veṇṇey paṭṭatāka māṭṭātu, caṭakku eṉa veṇṇey paṭuvatu nāṉum orutalai+ paṟṟi+ kaṭaiyil-āyttu' eṉṟu. 'aṉṟu tēvar acurar vāṅka' eṉṟu piṟar kaiviṭṭāl kaṭaivatu piṟar kāryam ākiliṟē; iṅku ivaḷum orutalai+ paṟṟiliṟē taṉ prayojanam āvatu*

→ [He] said, 'If you stand churning curds alone, butter will never be able to form. The quick forming of butter will happen if I too churn, holding on to one end [of the rope rolled around the churn-staff].' Saying 'That day, so that the devas and asuras receive [nectar]' [TVM 7.1.7] - [His] churning [alone of the milk ocean] when the others gave up is indeed because it is other people's business; here, it is only if she holds on [to one end] that it will be of use to Him.[558]

◆*kaḷḷa(m) viḻiyai viḻittu+ pukku* – '[You] eyed [her] with [Your] stealthy glance, and slipped in'

இவன் கள்ளவிழி; அவள் கெண்டையொண்கண் மடவாள். நோக்கும் நினைவும் செயலும் சொல்லும் ஒருபடிப்பட்டிருக்கும் அவளுக்கு; இவனுக்கு நோக்கொருபடியும் நினைவொருபடியும்

---

[558] Piḷḷai seems to mean that Nārāyaṇa churned the milky ocean for the benefit of others, which is why He did it alone; whereas here, Kṛṣṇa's intention being association with the lady, He offers to churn the butter *along* with her, and not do the task on His own.

In Public domain. Digitization Muthulakshmi Research Academy

சொல்லொருபடியும் செயல் வேறொருபடியுமாயிருக்கும். இவன் நோக்காலே எல்லாம் மெய்யென்று அவள் விஶ்வஸித்தாளாய்த்து.

ivaṉ kaḷḷaviḻi; avaḷ keṇṭai ~oḷ kaṇ maṭavāḷ. nōkkum niṉaivum ceyalum collum orupaṭi+ paṭṭu irukkum avaḷukku; ivaṉukku nōkku* orupaṭiyum niṉaivu* orupaṭiyum col+ orupaṭiyum ceyal vēṟu* orupaṭiyumāy irukkum. ivaṉ nōkkālē ellām mey+ eṉṟu avaḷ viśvasittāḷ-āyttu.*

→ His glance is stealthy; she is an innocent girl with carp[-like] shiny eyes. Glance, thought, deed and word are one and the same for her[559]; [as] for Him, the glance would be of one nature, the thought of another, the deed of another and the word of another [still]. She trusted everything to be true because of His glance.

◆*vaṇṭu* amar ityādi* – 'on which bees sit,' etc.

மேல் பண்ணின வ்யாபாரங்கள் ஒரு மஹாபாரதமிறே

mēl paṇṇiṉa vyāpāraṅkaḷ oru mahābhāratamiṟē

→ [His] further doings are indeed a *Mahābhārata.*

◆*vaṇṭu* amar pūm kuḻal tāḻntu* ulāva* – 'as the curling-hair with flowers on which bees sit fell low and moved about'

உன் குழலில விஶ்வஸித்த வண்டுகள் என்பட்டனவோ?

uṉ kuḻalai viśvasitta vaṇṭukaḷ eṉ paṭṭaṉavō?

→ What did the bees that trusted Your curls suffer?

◆*vāḷ mukam vērppa* – 'as the bright face perpired'

தாமரையிலே முத்து படிந்தாபோலே ஒளியையுடைய முகம் வேர்ப்ப

tāmaraiyilē muttu paṭintā pōlē oḷiyai ~uṭaiya mukam vērppa

→ As the face, which has brightness, perspired just like pearls resting on a lotus;

◆*ce(m) vāy tuṭippa* – 'as the red lips quivered'

---

[559] The VG defines *oru paṭippaṭa* as *orē vitam* ('[of] only one type'); so this would literally mean, 'Glance, thought, deed and word are of the same type.'

In Public domain. Digitization Muthulakshmi Research Academy

சுயாஸ்ஃபுரணம் பிறக்க; இவை எல்லாம் புணர்ச்சிக் குறியிறே. தமிழர் 'சுனையாடல்' என்று ஒரு கலவியைச் சொல்லுமாபோலே.

adharasphuraṇam piṟakka; ivai ellām puṇarcci+ kuṟiyiṟē. tamiḻar 'cuṉai ~āṭal' eṉṟu oru kalaviyai+ collumā pōlē.

→ As the quivering of the lips occurred; all these are signs of coition. Like a union called 'the bathing in the spring'[560] that the Tamils speak of;

•*taṇ tayir nī kaṭaintu* iṭṭa vaṇṇam* – 'the way You churned the cool curds'

உன் நெஞ்சுக்குப் பொருந்தின தயிர் கடைந்தபடி; இவள் சொன்னவாறே 'இங்ஙனே இருப்பன சில எனக்குண்டோ' என்ன

uṉ neñcukku+ poruntiṉa tayir kaṭainta paṭi; ivaḷ coṉṉavāṟē 'iṅṅaṉē iruppaṉa cila eṉakku uṇṭō' eṉṉa*

→ The way [You] churned the curds that are suitable to Your heart; As she said this, [He] answered, 'Do I have some such [defects]?'[561]

•*tāmōtarā mey+ aṟivaṉ nāṉē* – 'O Dāmodara, truly I know'

உன்னுடம்பில் தழும்பை மறைக்கலாமாகிலன்றே உன் செயல்களை மறைக்கலாவது!

uṉ+ uṭampil taḻumpai maṟaikkalām ākil aṉṟō uṉ ceyalkaḷai maṟaikkal āvatu!

→ It is only if [You] can conceal the marks on Your body, that [You] will be able to conceal Your deeds![562]

---

[560] Aiyangar (Piḷḷai & Aiyangar 1997: 194fn) says that the old Tamil practice consists in calling a union between a man and woman as *cuṉaiyāṭal*. The VG also defines the expression with the word *kalavi* ('sexual union').

[561] This sentence is not very clear to me; so this translation is based solely on my own interpretation. Literally, it means 'Are there any few that are such?'

[562] More literally, this means 'It is only if it is possible to hide the marks on Your body, that the hiding of Your deeds can be possible!'

In Public domain. Digitization Muthulakshmi Research Academy

pācuram 6.3

கருமலர்க் கூந்த லொருத்திதன்னைக்
கடைக்கணித் தாங்கே யொருத்திதன்பால்
மருவி மனம்வைத்து மற்றொருத்திக்
குரைத்தொரு பேதைக்குப் பொய்குறித்துப்
புரிகுழல் மங்கை யொருத்தி தன்னைப்
புணர்தி யவளுக்கும் மெய்யனல்லை
மருதிறுத் தாயுன் வளர்த்தியூடே
வளர்கின்ற தாலுன்றன் மாயைதானே.

karu(m) malar+ kūntal orutti taṉṉai+
kaṭaikkaṇittu āṅkē ~orutti taṉ pāl*
maruvi maṉam vaittu maṟṟu oruttikku**
uraittu oru pētaikku+ poy kuṟittu*
puri kuḻal maṅkai ~orutti taṉṉai+
puṇarti ~avaḷukkum meyyaṉ allai
marutu iṟuttāy uṉ vaḷartti ~ūṭē*
vaḷarkiṉṟatāl uṉ taṉ māyai tāṉē.

Giving a side-glance to one woman with long, dark tresses
[bedecked with] flowers,
thinking of a woman then, placing [Your] heart on [her],
speaking to another woman,
intending lies for one simple-minded woman,
embracing[563] one woman with curly locks,[564]
You are not true to her either.
O You who snapped asunder the arjun[565] trees!
Your deceit does grow along with Your growth!

---

[563] *puṇar* also refers to the physical act of lovemaking. It is noteworthy that in *akam* poetry, 'embracing' meant lovemaking.

[564] Uttamūr (1999: 55) points out that 'desirable locks' is another way of understanding *puri kuḻal*.

[565] The *terminalia arjuna* tree.

In Public domain. Digitization Muthulakshmi Research Academy

6.3. Commentary

சுவதாரிகை - மூன்றும் பாட்டு. வேறொருத்தி வார்த்தை.

avatārikai - mūṉṟām pāṭṭu. vēṟu orutti vārttai.*

→ Introductory note - Third song: the words of another woman.

•*karu(m) malar+ kūntal orutti taṉṉai+ kaṭaikaṇittu* – 'Giving a side-glance to one woman with long, dark tresses [bedecked with] flowers'

நெய்த்து இருண்டு பூவையுடைத்தாயிருக்கிற மயிர் முடியையுடையாளொருத்தியை, தான் மயிர் முடியிலே தோற்றமை தோற்றச் சிருங்கணித்துப் பார்த்து; நேரே பார்த்தானுகிலிறே பொது நோக்கு என்று இருக்கலாவது

neyttu iruṇṭu pūvai ~uṭaittāy irukkiṟa mayirmuṭiyai ~uṭaiyāḷ oruttiyai, tāṉ mayir muṭiyilē tōṟṟamai tōṟṟa+ ciṟāṅkaṇittu+ pārttu; nērē pārttāṉ ākiliṟē potu nōkku eṉṟu irukkal-āvatu

→ Looking [by] casting a side-glance at a woman who had knots of hair that was oiled, black and had flower, so that [His] losing [Himself] to her hair shows;

It is only if He had looked straight [at her], that it would have been [taken] as a common glance, is it not?

•*āṅkē ~orutti taṉ pāl maruvi maṉam vaittu* – 'thinking of a woman then, placing [Your] heart on [her]'

இவள் பக்கலிலே கண் செல்லா நிற்க வேறொருத்தி பக்கலிலே 'அவளையல்லது அறியேன்' என்னும்படி உஹஸ்ஸை அங்கே வைத்து

ivaḷ pakkalilē kaṇ cellā-niṟka vēṟu orutti pakkalilē 'avaḷai ~allatu aṟiyēṉ' eṉṉumpaṭi manassai aṅkē vaittu*

→ As [His] eyes continued to fall upon one woman, having set [His] heart there, upon another woman saying, 'I know no other';

•*maṟṟu* oruttiku* uraittu* – 'speaking to another woman'

உஹஸ்ஸை அவள் பக்கலிலே இருக்கச்செய்தே, வேறே ஒருத்திக்கு 'அடியேன்' என்று சொல்லி

In Public domain. Digitization Muthulakshmi Research Academy

manassu avaḷ pakkalilē irukka+ ceytē, vēṟē oruttikku 'aṭiyēṉ' eṉṟu colli

→ Having said, 'I [am Your] servant' to another, while [His] heart was by her side;

◆*oru pētaikku+ poy kuṟittu* – 'intending lies for one simple-minded woman'

சொன்ன வார்த்தையை விஶ்வஸித்து அகவாயறியாதாள் ஒரு ஊஹைக்கு 'இன்னவிடத்திலே போய் நில்லு, நான் அங்கே வருகிறேன்' என்று இடம் குறித்து

coṉṉa vārttaiyai viśvasittu akavāy aṟiyātāḷ oru mugdhaikku 'iṉṉa ~iṭattilē pōy nillu, nāṉ aṅkē varukiṟēṉ' eṉṟu iṭam kuṟittu

→ Having fixed a location saying, 'Go and stay in such and such place, I will come there' to an innocent girl who did not know of [His] inner [intention] having trusted the words [He] said;

◆*puri kuḻal maṅkai ~orutti taṉṉai+ puṇarti* – 'embracing one woman with curly locks'

மயிர்முடி அலைதிகுலைதியாய்ப் பேணுதே ஹொமயொஹ்யாய் இருப்பாளொருத்தியோடே ஸம்ஶ்லேஷித்து

mayirmuṭi alaitikulaitiyāy+ pēṇātē bhogayogyaiyāy iruppāḷ oruttiyōṭē saṃśleṣittu

→ Having united with a woman who was fit for sexual enjoyment, with knots of hair untended as they became disorderly[566];

◆*avaḷukkum meyyaṉ allai* – 'You are not true to her either'

அதுவும் மிथ்யாபரிரம்भணம் - அதாவது பொய்யே தழுவுகை

atuvum mithyāparirambhaṇam - atāvatu poyyē taḻuvukai

→ That too is a *mithyāparirambhaṇam* - that is, 'embracing falsely.'

◆*marutu* iṟuttāy* – 'O You who snapped asunder the arjun trees!'

பருவம் நிரம்புவதற்கு முன்னே தீண்டிஞரைக் கொல்லப்புக்காய்.

---

[566] More literally, 'not having tended to [her] knots of hair as they became disorderly.'

In Public domain. Digitization Muthulakshmi Research Academy

paruvam nirampuvataṟku muṉṉē tīṇṭiṉārai+ kolla+ pukkāy.

→ You began to kill those who touched [You] even before [reaching] a mature age.

◆*uṉ vaḷartti ityādi* – 'Your growth,' etc.

உன்னுடைய வஞ்சமும், நீ ஆயம் புக, ஒக்கப் ஆயம் புகா நின்றதிறே.

uṉṉuṭaiya vañcanamum, nī prāyam puka, okka+ prāyam pukā-niṉṟatiṟē.

→ As you age, so has Your deceit been aging along with [You].

pācuram 6.4

தாய்முலைப் பாலி லமுதிருக்கத்
தவழ்ந்து தளர்நடை யிட்டுச்சென்று
பேய்முலை வாய்வைத்து நஞ்சையுண்டு
பித்தனென் றேபிற ரேசநின்றுய்
ஆய்மிகு காதலோ டியானிருப்ப
யான்விட வந்தவென் தூதியோடே
நீமிகு போகத்தை நன்குகந்தா
யதுவுமுன் கோரம்புக் கேற்குமன்றே.

tāy mulai+ pālil amutu[567] *irukka+*
tavaḻntu taḷar naṭai ~iṭṭu+ ceṉṟu
pēy mulai vāy vaittu nañcai ~uṇṭu
pittaṉ eṉṟē piṟar ēca niṉṟāy
~āy miku kātalōṭ(u) yāṉ iruppa
yāṉ viṭa vanta ~eṉ tūtiyōṭē
nī miku pōkattai naṉku ukantāy*
atuvum uṉ kōrampukku ēṟkum aṉṟē.*

[567] Uttamūr (1999: 56) informs us that some earlier scholars have chosen to read this passage as *mulayil pāl-amutu irukka* ('While there was milk that is nectar in the breasts').

In Public domain. Digitization Muthulakshmi Research Academy

While there was nectar in the breast milk of the mother,
crawling and walking with a tottering gait,
You went [and] placed [Your] mouth at the devil's breast,
sucked the poison[568]
[and] stood for the others to rail [at You] calling [You] 'a fool.'

While I am [here] with great, choice love,[569]
You well enjoyed great pleasure
with the female messenger who came [to You] as *I* had sent [her].
Does that too not befit Your wickedness?

6.4. Commentary

சுவதாரிகை - நாலாம் பாட்டு. உகந்தருளின ஔரத்தை சுநுஹவித்-தார் கீழ்; அவ்வநுஹவம் சுவதாரங்களை சுநுஹவிக்கவேணு மென்னும் சுவெகெஷப் பிறந்து அதில் தோள் தீண்டியதான க்ஷ்ணாவ-தாரத்தை சுநுஹவித்தவர்கள் பாசுரத்தாலே சுநுஹவிக்கிறார்.

avatārikai - nālām pāṭṭu. ukantu aruḷiṉa deśattai anubhavittār kīḻ; a+ ~anubhavam avatāraṅkaḷai anubhavikka vēṇum eṉṉum apekṣai+ piṟantu atil tōḷtīṇṭiyatāṉa kṛṣṇāvatārattai anubhavittavarkaḷ pācurattālē anubhavikkiṟār.*

→ Introductory note - Fourth song: earlier on, he [Kulacēkaraṉ] enjoyed the places He graciously rejoiced in. The desire to enjoy the *avatāras* having been born [from] that enjoyment, among those [*avatāras*], he enjoys [Kṛṣṇa's] through the *pācurams* of those who enjoyed the *avatāra* as Kṛṣṇa, which came close [to their times].

◆*tāy mulai+ pālil amutu* irukka* – 'While there was nectar in the breast milk of the mother'

---

[568] This refers to Kṛṣṇa sucking Pūtanā's breasts in order to kill her.

[569] Uttamūr (1999: 56) attributes *āy* to *nāṉ* ('While I, who am beautiful, am [here] with great love'); he also informs us that some scholars believe *āy* to be a shortened form of *āyam* ('affliction'), so that this part of the sentence would read, 'While I am [here] with great love that is [full of] affliction (...).'

In Public domain. Digitization Muthulakshmi Research Academy

உன்னைப்பெறுகைக்கு நோன்பு நோற்றுப் பத்துமாஸம் சுமந்து நீ முலையுண்ணில் யரித்தும், முலை உண்ணுவிடில் நெறித்தும் ஆற்ருளாயிருக்கிறவளுடைய, உனக்கு யாதாகமாயிருந்த முலைப்பாலிருக்க

uṉṉai+ peṟukaikku nōṉpu nōṟṟu+ pattu māsam cumantu nī mulai~ uṇṇil dharittum, mulai uṇṇāviṭil neṟittum āṟṟāḷāy irukkiṟavaḷuṭaiya, uṉakku dhārakamāy irunta mulaippāl irukka

→ While there was the breast milk that was sustenance to You, of her, who, having performed austerities for begetting You, bore [You] for ten months, [and] survived if You suckled and was inconsolable, cracking [her] knuckles if [You] did not suckle;

◆*tavaḻntu taḻar naṭai ~iṭṭu+ ceṉṟu* – 'crawling and walking with a tottering gait, You went'

தவழ்ந்து நடக்கப்புக்கு மாட்டாதே தள்ளாம்பாறிச் சென்று

tavaḻntu naṭakka+ pukku māṭṭātē taḷḷāmpāṟi+ ceṉṟu

→ Going totteringly, having crawled and begun to walk [but] unable to [do so];

◆*pēy mulai vāy vaittu nañcai ~uṇṭu* – 'placed [Your] mouth at the fiend's breast, sucked the poison'

உன் பக்கல் ஸாவபந்மில்லாத பூதனையுடைய முலையிலே வாய்வைத்து, விநாசத்தை விளைப்பதான நஞ்சையுண்டு

uṉ pakkal bhāvabandham illāta pūtanaiyuṭaiya mulaiyilē vāyvaittu, vināśattai viḷaippatāṉa nañcai ~uṇṭu

→ Having placed [Your] mouth at the breast of Pūtanā who had no bond of love for You, and having eaten the poison that causes destruction;

◆*pittaṉ eṉṟē piṟar ēca niṉṟāy* – '[You] stood for the others to rail [at You] calling [You] "a fool."'

In Public domain. Digitization Muthulakshmi Research Academy

ஸாமசெஷங்களுக்கு விஷயவிஹாமம் பண்ணமாட்டாத அடைவு-கேடனென்று நாட்டார் ஏசும்படி நின்ருய். நான் இப்போது விழுக்-காடறியாதே செய்ததென்? என்ன -

rāgadveṣaṅkaḷukku viṣayavibhāgam paṇṇa māṭṭāta aṭaivukēṭaṉ eṉṟu nāṭṭār ēcumpaṭi niṉṟāy. nāṉ ippōtu viḷukkāṭu aṟiyātē ceytatu* eṉ? eṉṉa* -

→ You stood so that the men of the land insulted [You] saying, 'He is One with a disorder who is unable to make the distinction between objects of love and hatred.'

If [You] ask, 'What have I done now without knowing the implications?'

◆*āy miku kātalōṭu yāṉ iruppa yāṉ viṭa vanta ~eṉ tūtiyōṭē* – 'While I am [here] with great, choice love (...) with the female messenger who came [to You] as *I* had sent [her]'

என் உூதவாக்யும் கொண்டு வந்தவளோடே

eṉ dūtavākyam koṇṭu vantavaḷōṭē

→ With the woman who came with the words of my message;

◆*nī miku pōkattai naṉku* ukantāy* – 'You well enjoyed great pleasure'

ஆய் - ஆயம்பொன்.[570] உன்னை ஆசைப்பட்டு வெவணூத்தை-யுடைய நானிருக்க. 'ஆய்' என்று கடைக்குறைத்தலாய்க் கிடக்-கிறது. என்னெடு பரிமாறும் பரிமாற்றத்துக்கு அவ்வருகே என் நினைவும் உன் நினைவும் கொண்டு பரிமார நினைத்தாலும், அவளுக்கு அந்நினைவு இல்லாமையாலே மாந்துமவளிறே அவள்.

āy - āyampoṉ. uṉṉai ācaippaṭṭu vaivarṇyattai ~uṭaiya nāṉ irukka. 'āy' eṉṟu kaṭaikkuṟaittalāy+ kiṭakkiṟatu. eṉṉōṭu parimāṟum parimāṟṟattukku a+ ~varukē eṉ niṉaivum uṉ niṉaivum koṇṭu parimāra niṉaittālum, avaḷukku a+ niṉaivu illāmaiyālē māntumavaḷiṟē avaḷ.

→ *āy* = gold.

---

[570] Both *āyam* and *poṉ* mean gold, but in Piḷḷai's time, it could have been a reference to a certain type of gold.

In Public domain. Digitization Muthulakshmi Research Academy

While I, who have suffered loss of colour, having desired You, am [there];

āy is [the result of] an apocope.[571]

[Thinking it] superior to the sexual intercourse that [You] enjoy with me, with thoughts of me [gone], getting Your thoughts [on her], even though [You] think to enjoy [her], she will indeed be distressed due to [her] not having that thought.[572]

♦*atuvum uṉ kōrampukku* ēṟkum aṉṟē* – 'Does that too not befit Your wickedness?'

கோரம்பாவது தீம்பு. அதாவது - உன் தீம்புக்கு ஏற்குமித்தனையிறே என்கை.

kōrampu āvatu tīmpu. atāvatu - uṉ tīmpukku ēṟkum ittaṉaiyiṟē eṉkai.*

kōrampu means 'wickedness.' It means - [she] says, 'This indeed fits Your wickedness!'

pācuram 6.5

மின்னெத்த நுண்ணிடை யாளைக்கொண்டு
வீங்கிருள் வாயென்றன் வீதியூடே
பொன்னெத்த வாடைகுக் கூடலிட்டுப்
போகின்ற போதுநான் கண்டுநின்றேன்
கண்ணுற் றவளைநீ கண்ணுலிட்டுக்
கைவிளிக் கின்றதுங் கண்டேநின்றேன்
என்னுக் கவளைவிட் டிங்குவந்தா
யின்னமங் கேநட நம்பிநீயே.

---

[571] The OED defines this as 'The loss of one or more letters or syllables at the end of a word.'

[572] This passage is not entirely clear. What it probably means is that the lady is saying that Kṛṣṇa, having thought of her and her lovemaking, still intends to make love with her messenger, thinking her a better lover. I have used both Aiyangar's (Piḷḷai & Aiyangar 1997: 200fn) and Velukkudi's (2008: 6.4) explanations to get a logical sentence here.

In Public domain. Digitization Muthulakshmi Research Academy

miṉ+ otta nuṇ iṭaiyāḷai+ koṇṭu
vīṅku iruḷvāy eṉ taṉ vīti ~ūṭē*
poṉ+ otta ~āṭai kukkūṭal iṭṭu
pōkiṉṟa pōtu nāṉ kaṇṭu niṉṟēṉ
kaṇṇuṟṟavaḷai nī kaṇṇāl iṭṭu+[573]
kai viḷikkiṉṟatum kaṇṭē niṉṟēṉ
eṉṉukku avaḷai viṭṭu* iṅku vantāy*
iṉṉam aṅkē naṭa nampi nīyē.

While in growing darkness [You] were going through my street
wearing a gold-like cloth veil,
grasping a woman with a waist slender as lightning,[574]
I stood watching [You].
I also stood watching
Your signalling with the eye and
beckoning with a hand [gesture] a woman
You came upon by chance.[575]
Why did You come here leaving her [behind]?
You go [back] there again, [O] Lord!

6.5. Commentary

◆*miṉ+ otta nuṇ+ iṭaiyāḷai koṇṭu* – 'grasping a woman with a waist slender as lightning"

மின்போலே நுண்ணிய இடையையுடையாளொருத்தியை அவ்-விடை நுடங்காதபடி அணைத்துக்கொண்டு

miṉ pōlē nuṇṇiya iṭaiyai ~uṭaiyāḷ oruttiyai a+ ~iṭai nuṭaṅkātapaṭi aṇaittukkoṇṭu

---

[573] This is a strange usage of *iṭṭu*, which seems to be an absolutive verb form here, rather than an auxiliary.

[574] Uttamūr (1999: 57) suggests that the comparison with the lightning could be applied to either the waist or the girl.

[575] *kaṇṇuṟṟavaḷai* can mean both 'she who saw' or 'she whom [He] sees.'

In Public domain. Digitization Muthulakshmi Research Academy

→ Having embraced a woman with a waist slender as lightning in a way that that waist did not shake;

•*vīṅku* iruḷvāy* – 'in growing darkness'

உன்னுடைய முன்னடி தோற்றுதே போகைக்கீடான மிக்க இருளு-முண்டாய்த்திறே

uṉṉuṭaiya muṉ+ aṭi tōṟṟātē pōkaikku īṭāṉa mikka iruḷum uṇṭāyttiṟē*

→ There indeed was such great darkness suited for Your going [in a way that] evidence does not show.[576]

•*eṉ taṉ vīti ~ūṭē* – 'through my street'

கொண்டு போகின்றதுதான் வேறொரு தெருவேயன்றே கொண்டு போவது. இது ஆர் தெரு என்றிருந்தாய்? இதென்ன அஞ்சாமைதான்!

koṇṭu pōkiṉṟatu tāṉ vēṟu oru teruvē ~aṉṟē koṇṭu pōvatu. itu ār teru eṉṟu* iruntāy? itu* eṉṉa añcāmai tāṉ!*

→ [As for Your] leading [her], it is not even another street You led her down.

Whose street did You think it was? What is this daring!

•*poṉ+ otta ~āṭai kukkūṭal iṭṭu* – 'wearing a gold-like cloth veil'

மறைத்துக்கொண்டு போகிறதுதான் இருளுக்கு வஸ்த்ரத்தை இட்டன்றே; போகிறது போகிறுய், தான் 'இன்னாளக்கொண்டு போகா-நின்றேம்; இன்னாள் தெருவே போகாநின்றேம்; இன்ன காலத்திலே போகாநின்றேம்' என்னும் துணுக்குமின்றியிலேயன்றே போயிற்று.

maṟaittukkoṇṭu pōkiṟatu tāṉ iruḷukku prakāśattai iṭṭu aṉṟō; pōkiṟatu pōkiṟāy, tāṉ 'iṉṉāḷai+ koṇṭu pōkā-niṉṟōm; iṉṉāḷ teruvē pōkā-niṉṟōm; iṉṉa kālattilē pōkā-niṉṟōm' eṉṉum tuṇukkum iṉṟiyilē ~aṉṟō pōyiṟṟu.*

→ And even going around being veiled is by giving brightness to darkness, is it not?

---

[576] The VG translates *muṉ-ṉ-aṭi tōṟṟātē* as *teḷivu ēṟpaṭātu* ('so that evidence/clarity is not produced').

In Public domain. Digitization Muthulakshmi Research Academy

Since You *had* to go [thus],[577] [You] have indeed become devoid even of fear, [not] thinking, 'We are taking on so and so; we are going through the street of so and so; we are going at such and such a time.'

◆*pōkiṉṟa pōtu nāṉ kaṇṭu niṉṟēṉ* - 'While [You] were going (...) I stood watching [You]'

உன்னைப்போலே கூறுவதொன்றே நான்; நீ போனவிடமெங்கும் அடியொற்றுமவளாகையாலே கண்டு நின்றேன்.

uṉṉai+ pōlē anyaparai ~aṉṟē nāṉ; nī pōṉa ~iṭam eṅkum aṭiyoṟṟumavaḷ-ākaiyālē kaṇṭu niṉṟēṉ.

→ Unlike You, I am not one to be devoted to another; I stood watching [everything] because of my being a woman who follows wherever You go.

◆*kaṇṇuṟṟavaḷai* – 'a [woman] You came upon by chance'

இவளை அணைத்துக்கொண்டு போகாநிற்கச் செய்தே வேறொருத்தி கண்ணுக்கு இலக்காளள்.

*ivaḷai aṇaittukkoṇṭu pōkā-niṟka+ ceytē vēṟu*orutti kaṇṇukku ilakku* āṉāḷ.*

→ Another woman became the target of [Your] glance even as [You] were going about embracing this woman.

◆*nī kaṇṇāl iṭṭu* – 'your signalling with the eye'

கண்ணாலே கூறாயொழியாம்படி நோக்கினாய்.

kaṇṇālē ananyārhai ~āmpaṭi nōkkiṉāy.

→ You looked [at her] with [Your] eyes in [such] a way she became unworthy for another.

◆*kai viḷikkiṉṟatum kaṇṭē niṉṟēṉ* - 'I also stood watching (...) [Your] beckoning with a hand [gesture]'

இவளை ஒரு கையாலே அணைத்து மற்றைக் கையாலே எதிர்ப்-பட்டவளை 'இன்னவிடத்தே வா' என்று அழைத்துக்கொண்டு போகிறபடியையும் பார்த்துக்கொண்டு நின்றேன்.

---

[577] *pōkiṟatutāṉ pōkiṟāy* is an idiomatic expression.

In Public domain. Digitization Muthulakshmi Research Academy

ivaḷai oru kaiyālē aṇaittu maṟṟai+ kaiyālē etirppaṭṭavaḷai 'iṉṉa ~iṭattē vā' eṉṟu aḻaittukkoṇṭu pōkiṟapaṭiyaiyum pārttukkoṇṭu niṉṟēṉ.

→ I stood watching the way You went embracing this woman with one arm, and beckoning another woman who appeared before [You] with the other hand saying, 'Come to such and such a place.'

◆*eṉṉukku* avaḷai viṭṭu* iṅku vantāy* – 'Why did You come here leaving her [behind]?'

அப்பாவி உன்ன அறியாதவளாகையாலே மெய் என்றிருக்கிறவள் வெறுக்கும்படி அவளைவிட்டு இங்கு என்செய்ய வந்தாய்? 'அங்ஙனே சிலவுண்டோ எனக்கு கூநநூஹகியன்றே?' என்று அவன் சொல்ல

appāvi uṉṉai aṟiyātavaḷ-ākaiyālē mey eṉṟu irukkiṟavaḷ veṟukkumpaṭi avaḷai viṭṭu iṅku eṉ ceyya vantāy? 'aṅṅaṉē cila ~uṇṭō eṉakku ananyagati ~aṉṟō?' eṉṟu avaṉ colla*

→ Having abandoned her - that innocent woman who believes [You] to be true since she does not know You - so that she loathes [You], what have You come here for? As He answers, 'Are there some such [faults] in me? Am I not One without another resort?'

◆*iṉṉam aṅkē naṭa nampi nīyē* – 'You go [back] there again, [O] Lord!'

குறைவாளரைப் போலே சிலவார்த்தை சொல்லக்கடவீரோ? நீர் பூர்ணர் அல்லீரோ? அங்கே நடவீர்.

kuṟaivāḷarai+ pōlē cila vārttai colla+ kaṭavīrō? nīr pūrṇar allīrō? aṅkē naṭavīr.

→ Must You say [only] a few words like people in want [of words]? Are You not One who is replete [with words]? Please go there!

pācuram 6.6

மற்பொரு தோளுடை வாசுதேவா
வல்வினை யேன்றுயில் கொண்டவாறே
இற்றை யிரவிடை யேமத்தென்னை
யின்னணை மேலிட்ட கன்றுநீபோய்

In Public domain. Digitization Muthulakshmi Research Academy

அற்றை யிரவுமோர் பிற்றைநாளு
மரிவைய ரோடு மஃணந்து-வந்தாய்
எற்றுக்கு நீயென் மருங்கில்வந்தா
யெம்பெரு மானீ யெழுந்-தருளே.

mal poru tōḷ uṭai vācutēvā
val viṉaiyēṉ tuyil koṇṭavāṟē[578]
~iṟṟai ~iravu iṭai ~ēmattu*[*579] *eṉṉai*
~iṉ+ aṇai mēl iṭṭu akaṉṟu nī pōy*
aṟṟai ~iravum ōr piṟṟai nāḷum
arivaiyarōṭum[580] *aṇaintu vantāy*[581]
eṟṟukku nī ~eṉ maruṅkil vantāy
emperumāṉ nī ~eḻuntu aruḷē.*

O Vāsudeva with shoulders that fought the wrestlers![582]
As [soon as] I, with forceful karma, fell asleep tonight,[583] during the middle watch,
You placed me in the plesant bed and went away.

---

[578] This is not like the old modal clause 'the way something happens' but like the more modern colloquial form 'as something happens...'

[579] *ēmam* comes from *yāmam*, and *iṭaiyēmam* means 'middle watch' here. But Uttamūr suggests (1999: 58) 'madness, bewildernment' as alternative meanings of *ēmam*.

[580] It is a woman 'between the age of 20 and 25' (TL).

[581] Uttamūr (1999: 58) thinks this can also be split as *aṇaintu* uvantāy* ('You rejoiced, embracing').

[582] This refers to the episode of Kṛṣṇa killing the wrestlers sent to kill Him by Kaṃsa.

[583] Uttamūr (1999: 58) wonders how the Gopi who speaks in this poem can claim that He did not come back for the next two days, after mentioning that Kṛṣṇa left her 'tonight' (*iṟṟai*); as in [Piḷḷai's] commentary, *iṟṟai* is glossed as *aṟṟai iravil* ('on that night'), *aṟṟai*, [a more logical choice] could not have been a variant, besides which, Uttamūr adds, the *pācuram* has always been recited with *iṟṟai*. Therefore, he concludes, *iṟṟai* must have been implicitly taken to mean *aṟṟai* (which is something that Annangaracharya [1966: 35] agrees with). As for his own gloss, Uttamūr takes *~iṟṟai ~iravu* iṭai ~ēmattu* to mean *iṉṟaiya irāttiriyiṉ aḷavuṭaiya ōr iravil* ('on a night that had the length of tonight').

In Public domain. Digitization Muthulakshmi Research Academy

That night and the following day, You came embracing women.
For what have You come by my side [now]? Our Lord! Be gracious
[enough] to leave!

6.6. Commentary

♦*mal poru tōḷ uṭai vācutēvā* – 'O Vāsudeva with shoulders that fought the wrestlers!'

உன் செயல்கள் நீ மூலையடி நடந்தாய் என்னவொண்ணுதபடி நிவாரகர் இல்லாத பிறப்பு

uṉ ceyalkaḷ nī mūlaiyaṭi naṭantāy eṉṉa ~oṉṉātapaṭi nivārakar illāta piṟappu

→ [Your] birth [as Vasudeva's son] is without anyone to stop [You], [and] is such that [no one] dares[584] point out that 'Your acts [show] that You acted according to [Your] pleasure!'[585]

♦*val viṉaiyēṉ tuyil koṇṭavāṟē* – 'As [soon as] I, with forceful karma, fell asleep'

அப்போது உறங்காதிருக்கப் பெற்றிலேன் உன் மிகைச்செயல்கள் எல்லாம் காணும்படி; நிஜெயும் என்னைப் பகை மீளும்படி வாவத்தைப் பண்ணினேன்.

appōtu uṟaṅkātu irukka-peṟṟilēṉ uṉ mikai+ ceyalkaḷ ellām kāṇumpaṭi; nidraiyum eṉṉai+ pakai mīḷumpaṭi pāpattai+ paṇṇiṉēṉ.*

→ I did not get *not* to be asleep at that time so that [I] could see all Your evil deeds. I have committed [such] sins that even sleep has exacted revenge on me.[586]

♦*~iṟṟai ~iravu* iṭai ~ēmattu* eṉṉai* – 'tonight, during the middle watch'

---

[584] *oṉṉāta* means 'not able to,' but here, adopting this definition would lead to an ambiguous translation. Literally, this sentence means, '[Your] birth [as Vasudeva's Son] is without anybody to stop [You] so that it is not possible to say "Your deeds [show] that You acted at Your pleasure."'

[585] Velukkudi (2008: 6.6) glosses *mūlai ~aṭi* as 'wrong act' here, despite giving a different definition the previous time. See fn557.

[586] Literally, 'returned enmity.'

In Public domain. Digitization Muthulakshmi Research Academy

அற்றை இரவில் நடுச்சாமத்திலே ஹொமயொஹ்மான காலத்-திலேயன்ரே என்னை விட்டுப் போய்த்து.

aṟṟai iravil naṭuccāmattilē bhogayogyamāṉa kālattilē ~aṉṟō eṉṉai viṭṭu+ pōyttu.

→ Was it not at a time fit for enjoyment that You left me, that night during the third watch?

◆*iṉ+ aṇai mēl iṭṭu* akaṉṟu nī pōy* – 'You placed me in the pleasant bed and went away'

'ஹொமயொஹ்மான காலத்திலே, படுக்கை வாய்ப்பாலே இவள் உறங்கும்; உறங்கினவாறே போவோம்' என்று, அகன்று நீ போய்

'bhogayogyamāṉa kālattilē, paṭukkai vāyppālē ivaḷ uṟaṅkum; uṟaṅkiṉavāṟē pōvōm' eṉṟu, akaṉṟu nī pōy

→ Saying, 'At a time that is fit for enjoyment, because of the excellence of the bed, she will fall sleep. Let us leave as she falls asleep,' and going away;

◆*aṟṟai ~iravum ōr piṟṟai nāḷum* – 'That night and the following day'

இங்கு நின்று நினைத்துப் போனப்போலே செய்யவொண்ணுதிறே அங்கு; அகன்ற அன்றிரவும் பிற்றை நாளும்

iṅku-niṉṟu niṉaittu+ pōṉā+ pōlē ceyya ~oṉṉātiṟē aṅku; akaṉṟa aṉṟu iravum piṟṟai nāḷum*

→ The way [You] left from here as intended - it will not be possible to do so there. That night [You] left and the following day [You stayed there.]

◆*arivaiyarōṭum aṇaintu vantāy* – 'You came embracing women'

வளையகூஷம் குடியில் பெண்களெல்லாரோடும் ஸம்ஶ்லேஷித்து வந்தாய். 'அரிவையரோடுமணைந்து வந்தாய்' என்றவாறே 'இவளை ஆற்றும்போது அணைத்து ஆற்றவேணும்' என்று அவன் கிட்டப்புக

In Public domain. Digitization Muthulakshmi Research Academy

pañcalakṣam kuṭiyil peṇkaḷ ellārōṭum saṃśleṣittu vantāy. 'arivaiyarōṭum aṇaintu vantāy' eṉṟavāṟē 'ivaḷai āṟṟumpōtu aṇaittu āṟṟa vēṇum' eṉṟu avaṉ kiṭṭa+ puka

→ You came along embracing all the women of the clan of five hundred thousand [people].

As [she] said, 'You came with women, having embraced [them],' He began to approach [her] saying [to Himself], 'When [I] comfort her, [I] must do so embracing her'.

◆*eṟṟukku nī ~eṉ maruṅkil vantāy* – 'For what have You come by my side [now]?'

ஆரைத் தீண்டி வந்தாய் என்று தெரியாது; என்னைத் தீண்டாதே நீ கடக்க நில்லு

ārai+ tīṇṭi vantāy eṉṟu teriyātu; eṉṉai+ tīṇṭātē nī kaṭakka nillu

→ [I] do not know who You touched before coming [here].[587] Do not touch me! You stand back!

◆*emperumāṉ nī ~eḻuntu* aruḷē* – 'Our Lord! Be gracious [enough] to leave!'

பூர்வவாஸனையாலே 'வந்தாய்' என்றவிடம் தப்பச் சொன்னேன்; அத்தைப் பொறுத்து, நீர் முதலிகளன்றோ? நீர் எழுந்தருளும்.

pūrvavāsanaiyālē 'vantāy' eṉṟa ~iṭam tappa+ coṉṉēṉ; attai+ poṟuttu, nīr mutalikaḷ aṉṟō? nīr eḻuntaruḷum.

→ Due to the past tendencies, I erroneously spoke when I said, 'You came.'[588] Forgive that. Are You not the revered chief?[589] Grace to leave, Your [Lordship]!

---

[587] Literally, '[I] do not know, having touched who [You] have come.'

[588] She here refers to the informal second person singular (as in the distinction between *tu* and *vous* in French) that she used when she spoke to Him earlier on.

[589] The plural ending functions here as a honorific marker (though a sarcastic one here); in order to render that in English, I have added 'the revered' before the noun *mutali*.

In Public domain. Digitization Muthulakshmi Research Academy

pācuram 6.7

பையர வின்னணைப் பள்ளியினுய்
பண்டையோ மல்லோம்நாம் நீயுகக்கும்
மையரி யொண்கண்ணி னருமல்லோம்
வைகியென் சேரி வரவொழிநீ
செய்ய வுடையுந் திருமுகமுஞ்
செங்கனி வாயுங் குழலுங்கண்டு
பொய்யொரு நாள்பட்ட தேயமையும்
புள்ளுவம் பேசாதே போகுநம்பீ.

pai ~aravin̲+ aṇai+ paḷḷiyin̲āy
paṇṭaiyōm allōm nām nī ~ukakkum
mai ~ari ~oḷ kaṇṇin̲ārum allōm
vaiki ~em cēri varavu oḻi nī*
ceyya ~uṭaiyum tiru mukamum
cem kan̲i vāyum kuḻalum kaṇṭu
poy+ ~oru nāḷ paṭṭatē ~amaiyum
puḷḷuvam pēcātē pōku nampī

O Sleeper on the bed that is the serpent with hoods!
We are not [our] old selves. Neither are we women –
with shining eyes [that have red] lines
[and that are painted] with kohl - whom You desire.
You stop [Your] comings to our village after dawn.
Enduring [Your] falsehood for one day,
seeing the red clothes, the brilliant face, the red ripe fruit[-like]
lips and curling hair,
is enough.
Do not speak falsehood. Go, Lord!

In Public domain. Digitization Muthulakshmi Research Academy

6.7. Commentary

•*pai ~aravin+ aṇai+ paḷḷiyiṉāy* – 'O Sleeper on the bed that is the serpent with hoods!'

'நீ எனக்கு நல்லையல்லையாகிலும் நான் உனக்கு நல்லேன். ஆசைப்பட்டார்க்கு உடம்பு கொடுக்குமவன், எதிர்த்தலையினுடைய ரக்ஷணசிந்தை பண்ணுமவன் நான்' என்று அவன் சொல்ல, 'பையரவினணை பள்ளியினுய்' என்கிறாள்.

'nī eṉakku nallai ~allai ~ākilum nāṉ uṉakku nallēṉ. ācaippaṭṭārkku uṭampu koṭukkumavaṉ, etirttalaiyiṉ uṭaiya rakṣaṇacintai paṇṇumavaṉ nāṉ' eṉṟu avaṉ colla, 'pai ~araviṉ aṇai paḷḷiyiṉāy' eṉkiṟāḷ.

→ As He said, 'Even though you are not good to Me, I am good to you. [I am] One who gives [My own] body to those who desire it, I am One who thinks of protecting the opposing [people],' she says, 'O Sleeper on the bed that is the serpent with hoods!'

•*paṇṭaiyōm allōm nām* – 'We are not [our] old [selves]'

அகப்படுத்துகைக்காக நீ முன்பு செய்யும் செயல்கள் அறிந்தவர்களாகையாலே பழையவர்கள் அல்லோம் காண் நாங்கள். 'நாகணைமிசை நம்பிரான் சரணே சரண் நமக்கு' என்றிருக்கும் நிலை தவிர்ந்தோம் காண் நாங்கள்; தஞ்சமாக நினைத்திருக்கும் அதிலேயும் சுதிபண்ணும்படி சுவமாஹித்தார் காணும் இவர். 'நீங்கள் பண்டையவர்களன்றுகிலும் நான் தான் பழையவனுகையாலே உகப்பேன் உங்களை' என்று அவன் சொல்ல

akappaṭuttukaikkāka nī muṉpu ceyyum ceyalkaḷ aṟintavarkaḷ-ākaiyāḷē paḻaiyavarkaḷ allōm kāṇ nāṅkaḷ. 'nāku aṇai-micai nampirāṉ caraṇē caraṇ namakku' eṉṟu* irukkum nilai tavirtōm kāṇ nāṅkaḷ; tañcamāka niṉaittu* irukkum atilēyum atiśaṅkai paṇṇumpaṭi avagāhittār kāṇum ivar. 'nīṅkaḷ paṇṭaiyavarkaḷ aṉṟākilum nāṉ tāṉ paḻaiyavaṉ-ākaiyāḷē ukappēṉ uṅkaḷai' eṉṟu avaṉ colla*

→ See, we are not our old selves because we know of the deeds You initially do to entrap [girls]. See that we have ceased the custom of

In Public domain. Digitization Muthulakshmi Research Academy

constantly saying, 'For us, the sole refuge is the feet of our Lord [who is] upon the serpent-bed' [TVM 5.10.11]. See, they were immersed in [His love] in [such] a way that [they] doubted excessively even that which [they] thought of as refuge.[590]

As He answered, 'Even though you are not your old selves, since I am My old Self, I will hanker after you';

◆*nī ~ukakkum mai ~ari ~oḷ kaṇṇiṇārum allōm* – 'Neither are we women with shining eyes [that have red] lines [and that are painted] with kohl'

நீ இப்போது உகக்கிறவர்களுமல்லோம் காண் நாங்கள். முன்னடி தோற்றுதே உன்னை மூலையடியே நடக்கப்பண்ணுகிற சுவயவ-ஸொஹெயுடையவர்களல்லோம் காண் நாங்கள். 'ஆனால் என்னைச் செய்யச் சொல்லுகிறதென்?' என்ன,

nī ippōtu ukakkiṟavarkaḷum allōm kāṇ nāṅkaḷ. muṉṉaṭi tōṟṟātē uṉṉai mūlaiyaṭiyē naṭakka+ paṇṇukiṟa avayavaśobhai ~uṭaiyavarkaḷ allōm kāṇ nāṅkaḷ. 'āṉāl eṉṉai+ ceyya+ collukiṟatu eṉ?' eṉṉa,*

→ See, we are no longer the ones that You hanker after either. See, we do not possess the loveliness of limbs that makes You act at will without evidence appearing.[591] As [He] asked, 'If so, what are you asking me to do?'[592];

◆*em cēri varavu* oḻi nī* – 'You stop [Your] comings to our village'

எங்களுடைய இருப்பிடங்கள் எங்களுக்கே சுஜெ செல்லுவது; எங்களிருப்பிடத்தில் வாராதே கொள். 'எல்லாரும் பரிமாறுகிற உங்களிடத்தில் நான் வாராதொழிகிறதென்? என்ன -

---

[590] Usually *ivar* is a pronoun used for Kulacēkara Āḻvār (in this commentary by Piḷḷai), but on this occasion, it seems to be a reference to the Gopī(s) who speaks in this *pācuram*. The plural honorific marker seems to refer to her and her like.

[591] The VG paraphrases *muṉ+ aṭi* as *teḷivu*, which also means evidence (inter alia). Velukkudi (2008: 6.7) takes it more literally and understands *muṉ+ aṭi tōṟṟātē* as 'so that [even] the step ahead is not visible.'

[592] More literally, 'What are you asking me to do?'

In Public domain. Digitization Muthulakshmi Research Academy

eṅkaḷuṭaiya iruppiṭaṅkaḷ eṅkaḷukkē āj̃ñai celluvatu; eṅkaḷ iruppiṭattil vārātē koḷ. 'ellārum parimāṟukiṟa uṅkaḷ iṭattil nāṉ vārātu oḻikiṟatu* eṉ? eṉṉa -*

→ Only our orders are effective in our abodes; do not come to our abodes![593]

As He said, 'Why should I stop coming to your place frequented by all?';

◆*em cēri varavu* oḻi nī* – 'You stop [Your] comings to our village'

'எல்லாரும் வரும் போதில் வரவேண்டாவென்கிறேமன்று; ஆளற்ற போதாகப் போகா நின்றுன்; இவனுக்கு ஒரு நிஜனவுண்டு என்று ஸஜிக்கும் போது வரவேண்டா என்கிறேமத்தனையல்லது, ஸவ-ஸாயாஸணமானபோது வரவேண்டா என்றிலோமே' என்ன; இவர்கள் வரவேண்டா என்னுதபடி ஆசியிலே கைவைத்தான்; இவர்கள் வார்த்தையிலே தான் செயலற்றபடியாலே இவர்கள் வாய்மாளும்படி ஸஹாஸ்ரவ்யோமம் பண்ணப் பார்த்தான்.

'ellārum varum pōtil vara vēṇṭā ~eṉkiṟōm aṉṟu; āḷ aṟṟa pōtāka+ pōkāniṉṟāṉ; ivaṉukku oru niṉaivu uṇṭu eṉṟu śaṅkikkumpōtu vara vēṇṭā eṉkiṟōm attaṉai~allatu, sarvasādhāraṇamāṉa pōtu vara vēṇṭā eṉṟilōmē' eṉṉa; ivarkaḷ vara vēṇṭā eṉṉātapaṭi āciyilē kaivaittāṉ; ivarkaḷ vārttaiyilē tāṉ ceyalaṟṟapaṭiyālē ivarkaḷ vāy māḷumpaṭi brahmāstraprayogam paṇṇa+ pārttāṉ.*

→ [They] said, 'We are not telling [You] not to come when everyone comes. Except for telling [You] not to come at a time when [people] doubt thinking, 'He has been going [there] when no one [else] is there. He has an [ulterior] motive,' we are not telling [You] not to come at an ordinary time.' He entered the battle in [such] a way that they could not say 'Do not come!'; because He was laid prostrate by their words, He tried to use Brahmā's missile[594] so that their words [would] cease.

---

[593] According to TL, *koḷ* is an expletive added to negative imperative singular verbs.
[594] This missile is said to be unbeatable; here, it is an allusion to Kṛṣṇa's beauty.

In Public domain. Digitization Muthulakshmi Research Academy

◆*ceyya ~uṭaiyum tiru mukamum cem kaṉi vāyum kuḻalum kaṇṭu* - 'seeing the red clothes, the brilliant face, the red ripe fruit-like lips and curling hair'

திருப்பரியட்டத்தைப் பேணுவது, இவர்கள் முகங்களிலே முகத்தைக் காட்டுவது, ஹிதம் பண்ணுவது, திருக்குழலைப்பேணுவதானுன்: இப்படிச் செய்தவாறே இருய்த்தாள். அதாவது - கண்ணைச் செம்பளித்தாள். கண்படைத்த லாஹம் காணுதே கண்ணைச் செம்பளிக்கிறதென் என்று சொல்லக்கண்டு

tiru+ pariyaṭṭattai+ pēṇuvatu, ivarkaḷ mukaṅkaḷilē mukattai+ kāṭṭuvatu, smitam paṇṇuvatu, tiru+ kuḻalai+ pēṇuvatāṉāṉ: ippaṭi+ ceytavāṟē iṟāyttāḷ. atāvatu - kaṇṇai+ cempaḷittāḷ. kaṇpaṭaitta lābham kāṇātē kaṇṇai+ cempaḷikkiṟatu eṉ eṉṟu colla+ kaṇṭu*

→ He started tending [His] sacred clothes, showing [His] face to their faces, smiling [and] adorning [His] sacred hair; as [He] did that, she retreated. That is, she closed [her] eyes. Seeing [Him] say, 'Why close [your] eyes without reaping the benefit of having eyes?';

◆*poy+ oru nāḷ paṭṭatē ~amaiyum* – 'enduring [Your] falsehood for one day (...) is enough'

உன்னுடைய செயல்களெல்லாம் மெய்யென்று ஒருநாள் பட்டதே அமையும் காண்! என்கிருள். 'அடியேன் குடியேன்' என்று சில வார்த்தைகளைச் சொல்ல

uṉṉuṭaiya ceyalkaḷ ellām mey+ eṉṟu oru nāḷ paṭṭatē amaiyum kāṇ! eṉkiṟāḷ. 'aṭiyēṉ kuṭiyēṉ' eṉṟu cila vārttaikaḷai+ colla

→ She says, 'See, what [I] suffered for one day believing Your deeds and all to be truthful is enough.' As [He] said a few words like 'I [who am your] servant, I [who am] base'[595];

---

[595] *kuṭiyēṉ* does not seem to mean anything in this context, and seems to exist solely for the purpose of having a word that rhymes with *aṭiyēṉ*; Velukkudi (2008: 6.7) also confirms that this word does not have a meaning. But the VG has an entry for this term which it says means 'I who am base,' but gives this very passage as an illustration to this meaning. It is worth noting that this definition is close to that of *aṭiyēṉ*.

In Public domain. Digitization Muthulakshmi Research Academy

◆*puḷḷuvam pēcātē pōku nampi* – 'Do not speak falsehood. Go, Lord!'

காட்சிக்கு[596] முன்னே காண் ஶ்ரவணமும், அதுவுமெல்லாம் பண்டே செய்து அற்றது காண்; இனி நீ சொல்லுகிறவற்றுக்கு ஒரு ப்ரயொஜநமில்லை. புள்ளுவமாவது - வஞ்சநம். வஞ்சநங்களெல்லாம் அறிந்த எங்கள் பக்கல் ப்ரயொகியாதே போ. 'என்னை 'போ' என்கிறதென்? உங்களை ஒழியப் புகலிடமுண்டோ?' என்ன,

kāṭcikku muṉṉē kāṇ śravaṇamum, atuvum ellām paṇṭē ceytu aṟṟatu kāṇ; iṉi nī collukiṟavaṟṟukku oru prayojanam illai. puḷḷuvam āvatu - vañcanam. vañcanaṅkaḷ ellām aṟinta eṅkaḷ pakkal prayogiyātē pō. 'eṉṉai 'pō' eṉkiṟatu eṉ? uṅkaḷai oḻiya+ pukaliṭam uṇṭō?' eṉṉa,*

→ See, hearing is before seeing, and [we have] stopped doing all that long ago, see! The things You say have no use now. *puḷḷuvam* means deception. Go without trying all the deceptions on us, who know about [them all]. As He said, 'Why do you ask me to go? Is there a refuge other than you?'

◆*nampī* – 'Lord!'

ப்ரணயராயிருக்கிற நீர் குறைவாளரைப்போலே சில சொல்லக்-கடவீரோ. சொல்லுக்கும் செயலுக்கும் அடியில்லை என்னும்படி நிரபெக்ஷர் என்று அறிந்த பின்பு சில ஸாபெக்ஷரைப்போலே சொல்லக்கடவீரோ? நடவீர்.

pūrṇarāy irukkiṟa nīr kuṟaivāḷarai+ pōlē cila colla+ kaṭavīrō. collukkum ceyalukkum aṭi ~illai eṉṉumpaṭi nirapekṣar eṉṟu aṟinta piṉpu cila sāpekṣarai+ pōlē colla+ kaṭavīrō? naṭavīr.

→ Must You, who are replete [with words], say [only] a few [words] like people in want [of words]? Now that [we] know that [You] are [so] indifferent that it [can be] said that there is no proximity between words and deeds, must You speak like someone who is considerate? Please go.

---

[596] The Piḷḷai & Aiyangar (1997) edition has the word *tāḻccikku* placed here; this might be a variant of *kāṭcikku*.

In Public domain. Digitization Muthulakshmi Research Academy

pācuram 6.8

என்ஐன வருக வெனக்குறித்திட்
டினமலர் முல்ஐலயின் பந்தல்-நீழல்
மன்னி யவஐளப் புணரப்புக்கு
மற்றென்ஐனக் கண்டுழ ருநெகிழ்ந்தாய்
பொன்னிற வாடையைக் கையிற்ருங்கிப்
பொய்யச்சங் காட்டிநீ போதியேலும்
இன்னமென் கையகத் தீங்கொருநாள்
வருதியே லெஞ்சினம் தீர்வன்நானே.

*eṉṉai varuka~ eṉa+ kuṟittiṭṭu**
iṉa(m) malar mullaiyiṉ pantal nīḻal
maṉṉiyavaḷai+ puṇara+ pukku
maṟṟu eṉṉai+ kaṇṭu* uḷaṟā nekiḻntāy*
poṉ niṟa(m) āṭaiyai+ kaiyil tāṅki+
poy+ accam kāṭṭi nī pōtiyēlum
iṉṉam eṉ kai~ akattu īṅku* oru nāḷ*
varutiyēl eṉ ciṉam tīrvaṉ nāṉē.

Telling *me*, 'May you come,' You entered to embrace *her* who stayed in the shadow of the pandal [made of] jasmine[597] that blossoms in clusters.
Afterwards, seeing me, becoming disturbed, You slipped off.
Even though You left holding the gold-coloured garments in [Your] hand, showing false terror,
I shall settle my score [with You][598]
if You again come within my grasp one day.

---

[597] Also known as Arabic jasmine, the *mullai*'s scientific name is *jasminum sambac*. Other types of jasmine are also referred to by the term *mullai* (TL).
[598] Literally, 'I shall end my anger.'

In Public domain. Digitization Muthulakshmi Research Academy

6.8. Commentary

◆*eṉṉai varuka ~eṉa kuṟittiṭṭu* – 'Telling *me*, 'May you come'"

ப்ரணயிக்வத்தாலே ஒருத்தியை சுநந்யாஹை ஆக்கினாய்; அவளை இன்னவிடத்திலே வா என்று இடம் குறித்து விட்டாய்.

praṇayitvattālē oruttiyai ananyārhai ākkiṉāy; avaḷai iṉṉa ~iṭattilē vā eṉṟu iṭam kuṟittu viṭṭāy.

→ By means of affection, You made one woman unworthy of another [man]. You fixed a location saying to her, 'Come to such and such a place.'

◆*iṉa(m) malar mullaiyiṉ pantal nīḻal* – 'in the shadow of the pandal [made of] jasmine that blossoms in clusters'

பரப்புமாறப்பூத்த முல்லைப் பந்தலின் கீழ்

parappu māṟa+ pūtta mullai+ pantaliṉ-kīḻ

→ Under the jasmine pandal, which had flowered so that the surface was [completely] covered[599];

◆*maṉṉiyavaḷai+ puṇara+ pukku* – 'You entered to embrace her who stayed'

எக்காலத்திலே இடங்குறித்துவிட்டானென்று தெரியாது; அவள் அங்கே குடில் கட்டிக் காத்துக் கிடக்கிறது; அவளோடே ஸம்ஶ்லேஷிக்கப் புக்கு

e+ kālattilē iṭam kuṟittuviṭṭāṉ eṉṟu teriyātu; avaḷ aṅkē kuṭil kaṭṭi+ kāttu+ kiṭakkiṟatu; avaḷōṭē saṃśleṣikka+ pukku

→ [She] did not know for what time He fixed the location;[600] she waited there, having built [herself] a hut. Having begun to unite with her;

---

[599] Literally, 'so that the surface was [made] non-existent', i.e. totally covered by the spreading jasmine.

[600] Velukkudi (2008: 6.8) suggests that He Himself did not know the time, given the number of trysts He had fixed.

In Public domain. Digitization Muthulakshmi Research Academy

◆*maṟṟu* eṉṉai kaṇṭu* uḷaṟā nekiḻntāy* – 'afterwards, seeing me, becoming disturbed, You slipped off'

ஒரு மஹாபாரதத்தைப் பாரித்துக் கொண்டு புக்கு இவளைக் கண்டவாறே கலங்கி எழுந்திருந்தான்.

oru mahābhāratattai+ pārittukkoṇṭu pukku ivaḷai+ kaṇṭavāṟē kalaṅki eḻuntiruntāṉ.

→ Beginning [the act] having resolved upon a *Mahābhārata*,[601] He stood up, agitated, as [He] saw this [other] woman entering.

◆*poṉ+ niṟa(m) āṭaiyai+ kaiyil tāṅki* – 'holding the gold-coloured garments in [Your] hand'

திருப்பரியட்டத்தைக் கையிலே தாங்கி

tiru+ pariyaṭṭattai+ kaiyilē tāṅki

→ Bearing the sacred clothes in hand;

◆*poy+ accam kāṭṭi nī pōtiyēlum* – 'even though You left (...) showing false terror'

இவளைக் கைகழியப்போய், மெய் அச்சம் செய்ததைப் பொய்-யாக்கிச் சிரித்தான் போய் நின்று; மெய்யே அஞ்சினனகில் களவும் மெய்யாமிறே; களவு பொய்யாகைக்காகப் பொய்யே அஞ்சினனக ஹாவித்தான்.

ivaḷai+ kaikaḻiya+ pōy, mey accam ceytattai+ poyyākki+ cirittāṉ pōy niṉṟu; meyyē añciṉāṉ ākil kaḷavum meyyāmiṟē; kaḷavu poyyākaikkāka+ poyyē añciṉāṉāka bhāvittāṉ.

→ Having gone beyond her [grasp], He laughed, standing apart, making the real fear He felt [seem] feigned.[602] If He truly was afraid,

---

[601] Aiyangar (Piḷḷai & Aiyangar 1997: 214) says that the reference to the *Mahābhārata* is an allusion to length: Piḷḷai seems to think that Kṛṣṇa was intent upon having a lengthy lovemaking session with this Gopī.

[602] Aiyangar (Piḷḷai & Aiyangar 1997: 214) understands this passage as meaning that Kṛṣṇa's fear was fake. If I follow this interpretation, this passage can be translated as 'making [it clear] that the fear [He] showed was fake.' But this interpretation does not seem to fit with what follows. Velukkudi (2008: 6.8) suggests both meanings are possible.

In Public domain. Digitization Muthulakshmi Research Academy

[then His] clandestine union would indeed be true. [So] He thought of feigning fear so that the clandestine union becomes untrue.

◆*pōtiyēlum* - 'even though You left'

அப்போதைக்கு இவளைத் தப்பப் போமதிறே உத்தேசம். அப்படியே கைகழலப்போனன்.

appōtaikku ivaḷai+ tappa+ pōmatiṟē uddeśyam. appaṭiyē kaikaḻala+ pōṉāṉ.

→ The intention then was indeed to escape from her. Accordingly, He went beyond her [grasp].

◆*iṉṉam eṉ kai~ akattu* īṅku* oru nāḷ varutiyēl* – 'if You again come within my grasp one day'

நீ நியதஸ்வபாவன் அல்லாமையாலே என் கையிலேயும் ஒருநாள் வந்து அகப்படக்கூடுமிறே; அகப்பட்டாயாகில்

nī niyatasvabhāvaṉ allāmaiyālē eṉ kaiyilēyum oru nāḷ vantu akappaṭa+ kūṭumiṟē; akappaṭṭāy ākil

→ Because of Your not being of a steady nature, one day [You] might come and be caught in my hands. If You [do] get caught,

◆*eṉ ciṉam tīrvaṉ nāṉē* – 'I shall settle my score [with You]'

உய்ந்த பிள்ளை பாடாநிற்க, எம்பார் பார்த்தெழுந்தருளியிருக்க இவ்விடத்துக்கு சுவிநயிக்கிறார்: காலாலே பாய்ந்து தள்ளுவதாகக் காட்ட; அத்தைக் கண்டருளி, 'கெடுவாய்! அங்ஙனே செய்தாளாகில் அவனுக்குப் பொல்லாதோ? அவனுக்கு அதன்றே தேட்டம்? அங்ஙனன்று காணும்' என்று கையையிட்டு முகத்தை மறைத்துத் திரிய வைத்தருளிக் காட்டினர்.

uynta piḷḷai pāṭā-niṟka, empār pārttu eḻuntaruḷi ~irukka i+ ~iṭattukku abhinayikkiṟār: kālālē pāyntu taḷḷuvatāka+ kāṭṭa; attai+ kaṇṭu* aruḷi, 'keṭuvāy! aṅṅaṉē ceytāḷ-ākil avaṉukku+ pollātō? avaṉukku atu* aṉṟō tēṭṭam? aṅṅaṉ aṉṟu kāṇum' eṉṟu kaiyai ~iṭṭu mukattai maṟaittu+ tiriya vaittu* aruḷi+ kāṭṭiṉār.*

In Public domain. Digitization Muthulakshmi Research Academy

→ When Uynta Piḷḷai[603] was singing, [and] Empār was graciously watching, he [i.e. Piḷḷai] enacts this passage: as he shows [her] as pouncing [on Him] and shoving [Him] off with [her] feet, seeing that [and] saying, '*keṭuvāy*![604] If she acted thus, would that be an evil [thing] for Him? Is that not what He seeks? It is not like that, see!', [Empār] graciously enacted [it] by hiding the face with [his] hands and turning away.[605]

pācuram 6.9

மங்கல நல்வன மாலைமார்வி
லிலங்க மயிற்றழைப் பீலிதூடிப்
பொங்கிள வாடை யரையிற்சாத்திப்
பூங்கொத்துக் காதிற் புணரப்பெய்து
கொங்கு நறுங்குழ லார்களோடு
குழைந்து குழலினி தூதிவந்தாய்
எங்களுக் கேயொரு நாள்வந்தூத
வுன்குழ லின்னிசை போதராதே.

maṅkala nal vaṉamālai mārvil
ilaṅka mayil taḻai+ pīli cūṭi+
poṅku iḷa(m) ~āṭai ~araiyil cātti*
pū(m) kottu kātil puṇara+ peytu
koṅku naṟum kuḻalārkaḷōṭu
kuḻaintu kuḻal iṉitu ūti vantāy*
eṅkaḷukkē ~oru nāḷ vantu ūta*
~uṉ kuḻal iṉ+ icai pōtarātē.

---

[603] According to Aiyangar (Piḷḷai & Aiyangar 1997: 215fn), he was an *araiyar* (See fn517 for a definition of *araiyar*).
[604] According to the TL, this is a term of reproach.
[605] Literally, '[Empār] showed having graciously bestowed [the right interpretation] by hiding the face having placed [his] hands [over it] and turning away.'

In Public domain. Digitization Muthulakshmi Research Academy

Wearing a feather from the peacock tail,
putting on a bright, soft garment around the waist,
placing flower bunches so that they are attached to the ears,
as the auspicious, beautiful forest garland shone on [Your] chest,
You came sweetly blowing the flute with the women with curly hair
that smells of honey,[606] embracing [them].
As You come blowing [the flute] one day, it is us that the music of Your
flute will not reach.[607]

6.9. Commentary

அவதாரிகை - ஒன்பதாம் பாட்டு. தோல்வி தோற்றச்சொல்லு-கிறார்கள்.

avatārikai - oṉpatām pāṭṭu. tōlvi tōṟṟa+ collukiṟārkaḷ.

→ Introductory note - Ninth song: they speak so that [their] loss [to Him] shows.

•*maṅkala nal vaṉamālai mārvil ilaṅka* – 'as the auspicious, beautiful forest garland shone on [Your] chest'

மங்கலமென்று சொல்லப்பட்டவை எல்லாமுடைத்தாய், மநோஹரமாய் இருக்கிற வநமாலையை, 'மைபோல் நெடுவரைவாய் தாழுமருவி போல் தார் கிடப்ப' என்னுமாபோலே, திருமார்விலே விளங்க

maṅgaḷam eṉṟu collappaṭṭavai ellām uṭaittāy, darśanīyamāy irukkiṟa vanamālai, 'mai pōl neṭu(m) varaivāy tāḻum aruvi pōl tār kiṭappa' eṉṉumā pōlē, tiru mārvilē viḷaṅka

→ As the forest garland, which had all the [elements] that are called auspicious and which was spectacular, shone on the sacred chest, as said in [the line] 'as the garland lay like a waterfall that descends the tall kohl-like mountain' [A3 59];

---

[606] *koṅku* can mean either 'honey' (which implies they are wearing flowers), or 'fragrance.' (Uttamūr 1999: 61).

[607] Uttamūr (1999: 61) takes this last sentence as a rhetorical question.

In Public domain. Digitization Muthulakshmi Research Academy

◆*mayil taḻai+ pīli cūṭi* – 'having worn a feather from the peacock tail'

தழைத்த பீலியைத் திருமுடியிலே சுற்றி

taḻaitta pīliyai+ tiru muṭiyilē curri

→ Having tied a flourishing [bunch of] peacock feathers around [His] sacred hair;

◆*poṅku* iḻa(m) ~āṭai ~araiyil cātti* – 'put on a bright, tender garment around the waist'

மிகவும் மெல்லிய ஆடையைத் திருவரையிலே சாத்தி

mikavum melliya āṭaiyai+ tiru ~araiyilē cātti

→ Having put on a very soft garment around the sacred waist;

◆*pū(m) kottu kātil puṇara+ peytu koṅku naṟum kuḻalārkaḷōṭu kuḻaintu* – 'having placed flower bunches fixing [them to] the ears (...) [You came] with the women with curling hair that smells of honey, embracing [them]'

பூங்கொத்தைக் காதிலே மிகவும் பொருந்தவிட்டுத் தேனையும் நறுநாற்றத்தையுமுடைய குழலையுடையவர்களோடே குழைந்து - கலந்து.

pūṅkottai+ kātilē mikavum poruntaviṭṭu+ tēṉaiyum naṟunāṟṟattaiyum uṭaiya kuḻalai ~uṭaiyavarkaḷōṭē kuḻaintu - kalantu.

→ Having put a bunch of flowers behind the ears in quite a suitable manner, and being in close proximity with[608] - mixing with - those with curls that had honey and a good fragrance;

◆*kuḻal iṉitu* ūti vantāy* – 'You came sweetly blowing the flute'

நெகிழ்ந்தவர்களோடு ஒரு நீராகக் கலந்து அக்கலவியால் பிறந்த ஹர்ஷமெல்லாம் தோற்றும்படியாக இனிதாகக் குழலூதி வந்தாய்.

nekiḻntavarkaḷōṭu oru nīrāka+ kalantu a+ kalaviyāl piṟanta harṣam ellām tōṟṟumpaṭiyāka iṉitāka+ kuḻalūti vantāy.

---

[608] Velukkudi (2008: 6.9) glosses *kuḻaintu* as 'enjoyed.'

In Public domain. Digitization Muthulakshmi Research Academy

→ Mixing with those who had grown lean and weak[609] [for all] to become of one state,[610] and so that the thrill and all that was produced out of that union shows, You came sweetly blowing the flute.

◆*eṅkaḷukkē ~oru nāḷ vantu* ūta ~un kuḻal iṉ+ icai pōtarātē* – 'The sweet music of Your flute will not come to [be] blown for us one day'

நீ ஸவூஸாயாரணனான பின்பு உன் குழலும் ஸவூஸாயாரணமாயிருக்க, 'ஓரோவிடங்களிலேயாய் நாங்கள் கேட்க ஊதவேணும்' என்றால் நீ ஊதியேலும் இசை புறப்படாதபடியாய்த்திறே உன் குழலின் ஸ்வபாவம். குழலோசையென்றும் ஸம்ஶ்லேஷமென்றும் பயூாயமிறே. எங்களோடு ஸம்ஶ்லேஷம் உனக்குப் பொருந்தாது என்கிறார்கள்.

nī sarvasādhāraṇaṉāṉa piṉpu uṉ kuḻalum sarvasādhāraṇamāy irukka, 'ōrō ~iṭaṅkaḷilēyāy nāṅkaḷ kēṭka ūta vēṇum' eṉṟāl nī ūtiyēlum icai puṟappaṭātapaṭi~āyttiṟē uṉ kuḻaliṉ svabhāvam. kuḻal ōcai ~eṉṟum saṃśleṣam eṉṟum paryāyamiṟē. eṅkaḷōṭu saṃśleṣam uṉakku+ poruntātu eṉkiṟārkaḷ.

→ As Your flute is common to all after You have become common to all, if [we] say, '[You] should blow [it] so that we hear in each and every place,' even though You do blow [it], the nature of Your flute is indeed such that no music comes out. The music of the flute and union are synonymous. They say, 'Union with us is not suitable for You.'

pācuram 6.10

அல்லி மலர்த்திரு மங்கைக்கேள்வன்
றன்னை நயந்திள வாய்ச்சிமார்கள்
எல்லிப் பொழுதினி லேமத்தூடி
யெள்கி யுரைத்த வுரையதனைக்

---

[609] Aiyangar (Piḷḷai & Aiyangar 1997: 218fn) explains *nekiḻntavar* not as those who have grown lean and weak, but those who 'have fought with You and thought of getting separated from You,' in which case it is closer to the meanings 'to become loose' or 'to slip off' (TL).

[610] *nīr* could also mean 'disposition' or even 'nature.'

In Public domain. Digitization Muthulakshmi Research Academy

கொல்லி நகர்க்கிறை கூடற்கோமான்
குலசே கரனின் னிசையின்மேவிச்
சொல்லிய வின்றமிழ் மாலைபத்துஞ்
சொல்லவல் லார்க்கில்லை துன்பந்தானே.

alli malar+ tiru maṅkai+ kēḷvaṉ
taṉṉai nayantu iḷa(m) ~āyccimārkaḷ*
elli+[611] *poḻutiṉil ēmattu* ūṭi*
~eḷki ~uraitta ~urai ~ataṉai
kolli nakarkku iṟai kūṭal kōmāṉ*
kulacēkaraṉ iṉ+ icaiyil mēvi
colliya ~iṉ tamiḻ mālai pattum
colla vallārkku illai tuṉpam tāṉē.*

There will be no affliction for those who are capable of uttering
all ten [songs of] the garland in sweet Tamil,
that were uttered, joining [them] with sweet music,
by Kulacēkaraṉ, the chief of the Kolli city, the emperor of Kūṭal,
[who sang] the words spoken by the young cowherdesses desiring
the Husband of the woman Śrī who is on the lotus blossom,
having disparaged [Him and] sulked during the middle watch of
the night time.

6.10. Commentary

நிமித்தில் - *nigamattil* - in conclusion

◆*alli malar+ tiru maṅkai+ kēḷvaṉ taṉṉai nayantu* – 'desiring the Husband of the woman Śrī who is on the lotus blossom'

பரமப்ரணயியான ஸ்ரீகிருஷ்ணனை ஆசைப்பட்டு

paramapraṇayiyāṉa śrīkṛṣṇaṉai ācaippaṭṭu

[611] Strangely enough the word also means 'sun, daytime' (DEDR 829). The context and the word following this one (*ēmam*) help us determine its meaning.

In Public domain. Digitization Muthulakshmi Research Academy

→ Desiring the most excellent lover Śrī Kṛṣṇa,

◆*iḷa ~āyccimārkaḷ* - 'the young cowherdesses'

அவஜனப்போலே ஏறிமறிந்த பருவமன்றியே பாடாற்றமாட்டாத இளவாய்ச்சிமார்கள்

avaṉai+ pōlē ēṟi maṟinta paruvam aṉṟiyē pāṭu āṟṟamāṭṭāta iḷa ~āyccimārkaḷ*

→ The young cowherdesses, who were not able to soothe [their own] affliction, not [being] like Him, [who is of] an age that had crescendoed and diminuendoed[612];

◆*elli+ poḻutiṉil ēmattu*– 'during the middle watch of the night time'

விலக்குவாரில்லாத ஈயூாசுத்திலே

vilakkuvār illāta madhyarātrattilē

→ In the middle of the night when there is no one to separate [them];

◆*ūṭi ~eḻki ~uraitta ~urai ~ataṉai* – 'the words spoken (...) having disparaged [Him and]

sulked'

ஊடி அத்தாலே ஈடுபட்டு அவ்வீடுபாடுதான் சொல்லாய் வழிந்து புறப்பட்டதென்னலாம்படியான பாசுரத்தை

ūṭi attālē īṭupaṭṭu a+ ~īṭupāṭu tāṉ collāy vaḻintu puṟappaṭṭatu eṉṉalāmpaṭiyāṉa pācurattai*

→ A *pācuram,* which is such that it can be said that the very suffering [of the Gopīs], as [they] sulked and thus suffered, overflowed and set forth as words;

◆*kolli nakarkku* iṟai kūṭal kōmāṉ* - 'the chief of the Kolli city, the emperor of Kūṭal'

---

[612] Aiyangar (Piḷḷai & Aiyangar 1997: 220fn) understands this as a 'ripe age,' in the sense that Kṛṣṇa has much experience in the field, unlike the immature Gopīs.

In Public domain. Digitization Muthulakshmi Research Academy

கொல்லியென்று சேரன் படைவீடு; கூடலென்று பாண்டியன் படைவீடு; 'கோழிக்கோன்' என்று முன்பே சொல்லிவைத்தார். மூன்று ராஜ்யத்துக்கும் கடவரான ஸ்ரீகுலசேவரப் பெருமாள்; ஸ்ரீகோபிமார்கள் தங்கள் ஸ்ரீகூஹிஜாநமெல்லாம் அற்றுச்சொன்னாபோலே இவரும் பெரிய கூஹிஜாநமெல்லாம் அறுத்தபடி

kolli ~eṉṟu cēraṉ paṭaivīṭu; kūṭal eṉṟu pāṇṭiyaṉ paṭaivīṭu; 'kōḻi+ kōṉ' eṉṟu muṉpē colli-vaittār. mūṉṟu rājyattukkum kaṭavar āṉa śrī kulaśekhara+ perumāḷ; śrīgopimārkaḷ taṅkaḷ strītvābhimānam ellām aṟṟu+ coṉṉā pōlē ivarum periya abhimānam ellām aṟuttapaṭi

→ The Cēras' capital is called Kolli; the Pāṇṭiyas' capital is called Kūṭal; he has already mentioned [being] 'the king of Kōḻi.'

Śrī Kulacēkaraṉ-p-perumāḷ, who is the lord of the three kingdoms;

The way he too renounced [his] great pride, just like the the divine Gopīs spoke, their feminine pride having ceased;

◆*iṉ+ icaiyil mēvi colliya ~iṉ tamiḻ mālai pattum* – 'all ten [songs of] the garland in sweet Tamil (...) joining [them] with sweet music'

'பாடெ மெயெ ச மதுரம்' என்னும்படியான தமிழ்த்தொடை பத்தும்

'pāṭhye geye ca madhuram' eṉṉumpaṭiyāṉa tamiḻ+ toṭai pattum

→ All ten [songs of] the Tamil garland that are such that it is said of [them] 'sweet when recited and sung' [VR 1.4.7a];

◆*colla vallārkku* illai tuṉpam tāṉē* – 'There will be no affliction for those who are capable of uttering'

இவருடைய ஹாவபந்மில்லையாகிலும் இவை கற்றவர்களுக்கு ஹகவதநுஹவத்துக்கு விச்சேதசங்கை பிறவாதே நிரந்தராநுஹவமாய்ச் செல்லப் பெறுவார்கள். ஸம்ஹோகமத்யெ பிறக்குமதிறே ஊடலாவது. 'உன் தலை பத்து என் தலை பத்து' என்று முடிய கூடலாய்ச் செல்லும் கூநுஹவத்தைப் பெறுவார்கள்.

ivaruṭaiya bhāvabandham illaiyākilum ivai kaṟṟavarkaḷukku bhagavadanubhavattukku vicchedaśaṅkai piṟavātē nirantarānubhavamāy+ cella+

In Public domain. Digitization Muthulakshmi Research Academy

peṟuvārkaḷ. saṃbhogamadhyē piṟakkumatiṟē ūṭal āvatu. 'uṉ talai pattu eṉ talai pattu' eṉṟu muṭiya kūṭalāy+ cellum anubhavattai+ peṟuvārkaḷ.

→ Even though they do not have his emotional attachment,[613] those who have learnt these will get to attain eternal enjoyment, without the arising [of the] doubt that the divine enjoyment [might] cease. The love quarrel is indeed produced in the middle of sexual union. They will get the enjoyment that goes on [lasting] as a union unto the end saying, 'Ten for you, ten for me.'[614]

---

[613] Aiyangar (Piḷḷai & Aiyangar 1997: 221) understands *bhāvabandham* as *nāyakī-bhāvam* ('mode of the heroine' Narayanan in Flood 2003: 573).

[614] It is not clear what this expression means.

In Public domain. Digitization Muthulakshmi Research Academy

Decade 7 - *ālai nīḷ karumpu*[615]

சுவதாரிகை - பிராட்டி, திருவடியைக் கண்டவாறே வ்ரணய-ரோஷம் தலையெடுத்து 'விசுவாசநபரிபாலநம் பண்ணப்போந்-தார் என்றிறே பெருமாள் உங்கள் மோஹியிலே வ்ரஹிதராயிருப்பது; இப்போது அங்ஙனன்று காண்; தம்மை விஸ்வஸித்துக் கைகொடுத்த என்னை விடுகைக்காகக்காண். 'ரக்ஷிதா ஜீவலோகஸ்ய' என்கிறத்-தையும் விட்டாரிறே' என்று கிலாய்த்தாப்போலே கிலாய்த்தார் இவரும் கீழில் திருமொழியிலே; ஸவபூதாத்மாக்களுக்கும் பிராட்டி-மாரோபாதி வ்ராவ்யுண்டென்னும்படி ஸ்ரீவத்விஷயத்திலே சுவமா-ஹித்தவராகையாலே இவர் கிலாய்த்தார்.

இப்படி கிலாய்க்கைக்கு வ்ராவ்ய உண்டாயிருக்கிற விஷயத்தை சுநாதிகாலம் இழந்தோமென்கிற இழவு வந்து தலையெடுத்து, முன்பு கிருஷ்ணனைப் பெற்றுவைத்து பாலாவஸ்தையில் அவன் செயல்களை சுநுபவிக்கப்பெறுதே இழந்திருந்து, கம்ஸவதாதயுத்தமாக முன்-புள்ள விரோதிகளையெல்லாம்போக்கி, தங்கள் முகத்திலே விழித்த கிருஷ்ணனைக் கண்டபோது கீழ் சுநுபவிக்க பெறுத இழவு-களைச் சொல்லிக் கூப்பிட்ட தேவகியார் பாசுரத்தாலே சுநாதி-காலம் தாம் இழந்த இழவைச் சொல்லுகிறார் இத்திருமொழியில்.

avatārikai - pirāṭṭi, tiruvaṭiyai+ kaṇṭavāṟē praṇayaroṣam talaiyeṭuttu 'piturvacanaparipālanam paṇṇa+ pōntār eṉṟiṟē perumāḷ uṁkaḷ goṣṭhiyilē prasiddharāy iruppatu; ippōtu aṁṁaṉ aṉṟu kāṇ; tammai viśvasittu+ kaikoṭutta eṉṉai viṭukaikkāka+ kāṇ. "rakṣitā jīvalokasya" eṉkiṟattaiyum viṭṭāriṟē' eṉṟu kilāyttā+ pōlē kilāyttār ivarum kīḻil tirumoḻiyilē; sarvātmākkaḷukkum pirāṭṭimār ōpāti prāpti ~uṇṭu eṉṉumpaṭi bhagavadviṣayattilē avagāhittavar-ākaiyālē ivar kilāyttār.*

ippaṭi kilāykkaikku prāpti uṇṭāy irukkiṟa viṣayattai anādikālam iḻantōm eṉkiṟa iḻavu vantu talaiyeṭuttu, muṉṉpu kṛṣṇaṉai+ peṟṟuvaittu bālyāvasthaiyil avaṉ ceyalkaḷai anubhavikka+ peṟātē iḻantu iruntu, kaṁsavadha-paryantamāka*

[615] This decade borrows the voice of Devakī, Kṛṣṇa's mother, who mentions many of His acts and exploits. To know more about such references and allusions, see for example texts such as the *Harivaṁśa* or the 10th canto of the *Bhāgavata-purāṇa*.

In Public domain. Digitization Muthulakshmi Research Academy

muṉpu uḷḷa virodhikaḷai ~ellām pōkki, taṅkaḷ mukattilē viḻitta kṛṣṇaṉai+ kaṇṭapōtu kīḻ anubhavikka peṟāta iḻavukaḷai+ colli+ kūppiṭṭa devakiyār pācurattālē anādikālam tām iḻanta iḻavai+ collukiṟār i+ tirumoḻiyil.*

→ As the Lady saw Tiruvaṭi [Hanumān], the wrath [born out] of love emerging, was indignant saying, 'It is indeed as the One who went to [the forest] to protect [His] father's word that Perumāḷ is renowned in your group. Now, see that it is not so. It is for the sake of abandoning me, who gave my hand [to Him] trusting Him, see! He indeed also gave up [His title] as the "Protector of all the worlds"' [VR 1.1.13a]. Like [her], he [Kulacēkaraṉ] too was indignant in the previous *tirumoḻi*. He was indignant because he was immersed in God in [such] a way that it could be said that all the souls have rights similar to the Ladies.

With the arising of the [feeling of] loss coming from thinking, 'We lost the Object that [we] have a right to be thus indignant with since eternal time,' he [Kulacēkaraṉ] speaks in this *tirumoḻi* about the deprivation he experienced since eternal time, through the *pācuram* of Devakī - who, having previously given birth to Kṛṣṇa, having lost out on His deeds during [His] childhood, not getting to enjoy [them]- cried out speaking of the losses at her not having got to enjoy hitherto,[616] when she saw Kṛṣṇa who appeared in front of them,[617] having heretofore destroyed all the obstacles including killing Kaṃsa.

pācuram 7.1

ஆலை நீள்கரும் பன்னவன் ருலோ
வம்பு யத்தடங் கண்ணினன்ருலோ
வேலை நீர்நிறத் தன்னவன் ருலோ
வேழப் போதக மன்னவன் ருலோ

---

[616] Literally, 'the losses that she did not hitherto get to enjoy.' It goes without saying that Devakī is not sad at not having enjoyed the losses, but that the losses *are* her non-enjoyment of Kṛṣṇa's childhood.

[617] i.e. Devakī's and Vasudeva's eyes.

In Public domain. Digitization Muthulakshmi Research Academy

ஏல வார்குழ லென்மகன் ருலோ
வென்றென் றுன்னெயென் வாயிடை நிறையத்
தாலொ லித்திடுந் திருவின யில்லாத்
தாய ரிற்கடை யாயின தாயே.

ālai nīḷ karumpu aṉṉavaṉ tālō*
ampuya+ taṭam kaṇṇiṉaṉ tālō
vēlai nīr niṟattu aṉṉavaṉ tālō*
vēḻa+ pōtakam aṉṉavaṉ tālō
ēla(m) vār kuḻal eṉ makaṉ tālō
~eṉṟu eṉṟu* uṉṉai ~eṉ vāyiṭai niṟaiya*
tāl olittiṭum tiru viṉai ~illā+
tāyaril kaṭai ~āyiṉa tāyē.

O [You who are] like a long sugarcane from the press,[618] *tālō*![619]
O [You] with long, lotus eyes, *tālō*!
O [You] of a hue similar to the ocean water, *tālō*!
O [You who are] like an elphant calf, *tālō*!

---

[618] Uttamūr (1999: 63) understands *ālai (...) karumpu* as 'a sugarcane [ripe] for the press.'

[619] This word, which is similar to *tālēlō*, obviously derives from *tāl* ('tongue'), which also gave *tāl-āṭṭu* ('lulling a child to sleep with songs') and 'lullaby' (TL). This probably involved the wagging of the tongue (as for the *kulavai*, i.e. 'Chorus of shrill sounds made by women by wagging the tongue, uttered on festive occasions' TL), hence the expression *tāl-āṭṭu* ('the wagging [of] the tongue'). Dealing with this word in detail, Uttamūr (1999: 74) thinks that *tāl*, itself possibly a corrupt form of the Sanskrit *tālu* ('palate' MW), could have become an *ākupeyar* ('A name or word, which by long usage is secondarily applied to denote something connected with the thing originally denoted by it' TL) for a lullaby, since it involves parts of the face such as jaws, etc. to produce the necessary sounds. In his commentary on *Periyāḻvār Tirumoḻi*, Uttamūr (2012: 83) gives a more detailed explanation: 'doing' the *tālāṭṭū* involves moving the tongue or moving the cradle while singing a song. *tāḷ* is both a Sanskrit and a Tamil word, meaning 'jaws' and 'tongue' respectively. Therefore, [Nañ]jīyar used to say that *tālāṭṭu-tal* is moving the tongue. Any song that is sung to make a child sleep is known as *tāl*; so, *tālēlō* can be split into *tāl* ('lullaby') + *ēl* ('accept' in the imperative) + *ō* (interjection).

In Public domain. Digitization Muthulakshmi Research Academy

O my Son with long, unguent[-perfumed] curling hair, *tālō*!
[I] have become the lowest among mothers,[620]
not having had the good karma to sing a lullaby to You,[621]
saying [this] again and again to the satisfaction of my mouth.[622]

7.1. Commentary

◆*ālai nīḷ karumpu* aṉṉavaṉ tālō* – 'O [You who are] like a long sugarcane from the press, *tālō*!'

சமைய வளர்ந்த ஆலைக் கரும்புபோலே ரஸநெந்ரியத்துக்கு இனியனனவனே!

camaiya vaḷarnta ālai+ karumpu pōlē rasanendriyattukku iṉiyaṉ-āṉavaṉē!

→ O You who are sweet to the sense of taste, like a sugarcane from the press that had grown to be suitable [for pressing]!

◆*ampuya+ taṭam kaṇṇiṉaṉ tālō* – 'O [You] with long, lotus eyes, *tālō*!'

'விகாஸம், செவ்வி, குளிர்த்தி, மென்மையையுடைய தாமரை பூப்போலே இருக்கிற திருக்கண்களாலக்கொண்டு என்னைக் குளிர நோக்குகிறவனே!' என்று சக்ஷுரிந்ரியத்துக்கு இனிதாயிருக்கிறபடி சொல்லுகிறார்.

'vikāsam, cevvi, kuḷirtti, meṉmaiyai ~uṭaiya tāmarai pū+ pōlē irukkiṟa tiru+ kaṇkaḷai+ koṇṭu eṉṉai+ kuḷira nōkkukiṟavaṉē!' eṉṟu cakṣurindriyattukku iṉitāy irukkiṟapaṭi collukiṟār.

→ He [Kulacēkaraṉ] speaks of [His] being sweet to the sense of sight saying, 'O You who look at me so that [I am] refreshed, with sacred eyes that are like lotus flowers that possess lustre, beauty, coolness [and] softness!'

◆*vēlai nīr niṟattu* aṉṉavaṉ tālō* – 'O [You] of a hue similar to the ocean water, *tālō*!'

---

[620] Literally, 'the lowest mother among mothers.'
[621] It is also possible to read it as '[I] have become the lowest mother among mothers who do not have the good karma...'
[622] Literally, 'so that my whole mouth is satisfied.'

In Public domain. Digitization Muthulakshmi Research Academy

அவயவங்களைப் பிரித்துச் சொல்லவேணுமோ? அவயவியான திருமேனியாலும் ஶ்ரமஹரமான கடல்போலே இருக்கிறவனே!

avayavaṅkaḷai+ pirittu+ colla vēṇumō? avayaviyāṉa tirumēṉiyālum śramaharamāṉa kaṭal pōlē irukkiṟavaṉē!

→ Do [we] need to speak of the limbs separately? Indeed by [Your] sacred body that possesses [those] limbs, O You who are like the ocean that destroys fatigue!

◆*vēḻa+ pōtakam aṉṉavaṉ tālō* – 'O [You who are] like an elphant calf, *tālō*!'

ஆனைக்கன்று போலே, வைத்த கண் வாங்காதே பார்த்தபடியே இருக்கும்படியான சரிதங்களையுடையவனே!

āṉai+ kaṉṟu pōlē, vaitta kaṇ vāṅkātē pārttapaṭiyē irukkumpaṭiyāṉa caritaṅkaḷai ~uṭaiyavaṉē!

→ O You who have deeds which are such that [we] keep looking at [You] without withdrawing the eyes that were fixed [on You], as [with] an elephant calf!

◆*ēla(m) vār kuḻal eṉ makaṉ tālō* – 'O my Son [with] long, unguent[-perfumed] curling hair. *Tālō*!'

இப்படி உபமாநங்களால் சொல்லவொண்ணுமையாலே என் மகனென்னுமித்தனை.

ippaṭi upamāṉaṅkaḷāl colla ~oṇṇāmaiyālē eṉ makaṉ eṉṉum ittaṉai.

→ Because of [her] inability to describe [Him] thus with similes, she would merely say, 'My Son!'

◆*eṉṟu* eṉṟu* uṉṉai ~eṉ vāyiṭai niṟaiya tāl olittiṭum tiru viṉai ~illā* – 'not having had the good karma to sing a lullaby to You, saying [this] again and again to the satisfaction of my mouth'

இப்படி பலகாலும் சொல்லி வாயாரத் தாலாட்டும் ஸுக்ருதில்லாத

ippaṭi palakālum colli vāyāra+ tālāṭṭum sampat+ illāta

In Public domain. Digitization Muthulakshmi Research Academy

→ [I], who have not had the wealth of singing a lullaby, saying thus many times, so that [my] mouth is satisfied,

•*tāyaril kaṭai ~āyiṉa tāyē* – '[I] have become the lowest among mothers'

பெறுகைக்கு நோன்பு நோற்று பெற்றுவைத்து கூஹவத்தில் குறைய நிற்கையாலே, பிள்ளைகளைப் பெற்று கூஹவிக்கும் தாய்-மாரெல்லாரிலும் கடையானேனிறே நான்.

peṟukaikku nōṉpu nōṟṟu peṟṟuvaittu anubhavattil kuṟaiya niṟkaiyālē, piḷḷaikaḷai+ peṟṟu anubhavikkum tāymār ellārilum kaṭai ~āṉēṉiṟē nāṉ.

→ I indeed have become the lowest among all the mothers who beget children and enjoy [motherhood], having stood lacking in the enjoyment [of motherhood] though having performed austerities for begetting [You] and having given birth [to You[623]].

pācuram 7.2

வடிக்கொ ளஞ்சன மெழுதுசெம் மலர்க்கண்
மருவி மேலினி தொன்றினை நோக்கி
முடக்கிச் சேவடி மலர்ச்சிறு கருந்தாள்
பொலியு நீர்முகிற் குழவியே போல
அடக்கி யாரச்செஞ் சிறுவிர லனைத்து
மங்கை யோடணைந் தானையிற் கிடந்த
கிடக்கை கண்டிடப் பெற்றில னந்தோ
கேச வாகெடு வேன்கெடு வேனே.

vaṭi+ koḷ añcaṉam eḻutu cem malar+ kaṇ
maruvi mēl iṉitu oṉṟiṉai nōkki*
muṭakki+ cē ~aṭi malar+ ciṟu karum tāḷ
poliyum nīr mukil kuḻaviyē pōla

[623] This could either be an allusion to just Kṛṣṇa or all the preceding children that Devakī gave birth to and lost to her brother Kaṃsa's wrath.

In Public domain. Digitization Muthulakshmi Research Academy

aṭakki ~āra+ cem ciṟu viral aṉaittum
aṅkaiyōṭu aṇaintu* āṉaiyil kiṭanta*
kiṭakkai kaṇṭiṭa+ peṟṟilaṉ antō
kēcavā keṭuvēṉ keṭuvēṉē.

I did not get to see
[Your] posture [as You] lay like an elephant,[624]
gazing sweetly at something above
placing [on it Your] red lotus eyes that are painted with kohl [and] endowed with sharpness,
bending the little dark feet with red lotus soles,
joining with the palm of the hand all the little red fingers,
having compressed [them] fully like a baby cloud shining with water.
I am destroyed! I am destroyed![625] Alas! O Keśava![626]

7.2. Commentary

◆*vaṭi+ koḷ añcaṉam eḻutu cem malar+ kaṇ* - '[Your] red lotus eyes that are painted with kohl and endowed with sharpness'

கூர்மையையுடைய செம்மலர்க்கண் என்னுதல்; திருக்கண்ணுக்கு ஈடாக வடிக்கப்பட்ட சூஜநத்தையுடைய கண் என்னுதல். செம்மலர் - சிவந்த தாமரை போலே இருந்துள்ள

kūrmaiyai ~uṭaiya cem malar+ kaṇ eṉṉutal; tiru+ kaṇṇukku īṭāka vaṭikkappaṭṭa añjanattai ~uṭaiya kaṇ eṉṉutal. cem malar - civanta tāmarai pōlē iruntuḷḷa

→ Meaning, red lotus eyes endowed with sharpness;

---

[624] Uttamūr (1999: 64) suggests that *āṉaiyiṉ* (which can be obtained by sandhi) can be split as *āṉai ~iṉ* ('the elephant's sweet [position]').

[625] *keṭuvāy* and *keṭuvāṉ*, when lexicalised, are terms of reproach, although the TL illustrates the former with a phrase taken from the īṭu. If this meaning is older than this medieval work, then *keṭuvēṉ* could be a variant of that expression in the first person singular here.

[626] An epithet of Viṣṇu, meaning someone with long or handsome hair (MW).

In Public domain. Digitization Muthulakshmi Research Academy

meaning, eyes with kohl that has been appropriately distilled for the sacred eyes;

'red lotus' = eyes that were like a red lotus;

•*maruvi mēl iṉitu* oṉṟiṉai nōkki* – 'gazing sweetly at something above placing [on it Your eyes]'

பிள்ளையைத் தொட்டிலிலே வளர்த்தி கூநஞபரனுய்ப் பார்த்துக் கிடக்கைக்காக மேலே ஒன்றைத் தூக்கி வைப்பார்களிறே. அத்தை இனியனுய்க் கொண்டு[627] ஸஹாஉஊநம் பண்ணிக் கிடக்குமிறே.

piḷḷaiyai+ toṭṭililē vaḷartti ananyaparaṉāy+ pārttu+ kiṭakkaikkāka mēlē oṉṟai+ tūkki vaippārkaḷiṟē. attai iṉiyaṉāy+ koṇṭu sadādarśanam paṇṇi+ kiṭakkumiṟē.

→ Having placed the child to sleep in the cradle, they put up something above so that [he] lies looking, being devoted to nothing else, do they not? He indeed lies sweetly looking at it constantly.

•*muṭakki+ cē ~aṭi malar+ ciṟu karum tāḷ* - 'bending the little dark feet with red lotus soles'

அங்கு கிடக்கும்படி சொல்லுகிறது மேல். புறவாய் கறுத்து, அக-வாய் சிவந்த திருவடிகளை முடக்கி

aṅku kiṭakkumpaṭi collukiṟatu mēl. puṟavāy kaṟuttu, akavāy civanta tiruvaṭikaḷai muṭakki

→ The way [He] lies there is described from now on. Having bent the feet with black exteriors [and] red inner parts [i.e. the soles];

•*poliyum nīr mukil kuḻaviyē pōla* – 'like a baby cloud shining with water'

கழுத்தே கட்டளையாக நீரைப் பருகிற்றெரு ஜெவக்கன்றுபோலே

kaḻuttē kaṭṭaḷaiyāka nīrai+ parukiṟṟu oru megha+ kaṉṟu pōlē*

→ Like the young of a cloud that drank water up to the neck[628];

---

[627] Literally, *iṉiyaṉāy+ koṇṭu* means 'because of his being a sweet one.'

[628] Literally, *kaḻuttē kaṭṭaḷaiyāka* means 'with the neck becoming the limit.'

In Public domain. Digitization Muthulakshmi Research Academy

◆*aṭakki ~āra+ cem ciṟu viral aṉaittum aṅkaiyōṭu* aṇaintu* – 'joining with the palm of the hand all the little red fingers, having compressed [them] fully'

செறிந்து அழகியதான திருவிரல்களோ உள்ளங்கையிலே அடங்-கும்படி மடித்துப்பிடித்து

ceṟintu aḻakiyatāṉa tiru viralkaḷai uḷḷaṅkaiyilē aṭaṅkumpaṭi maṭittu+ piṭittu

→ Holding the sacred toes - which are beautiful, being bunched together - folded so that [they] become compressed in [His] palms;

◆*āṉaiyil kiṭanta kiṭakkai kaṇṭiṭa+ peṟṟilaṉ antō* – 'Alas! I did not get to see [Your] posture [as You] lay like an elephant'

ஆனை தன் சுவயவங்களைப் போகட்டு வெளுமாகக் கிடந்தாப்-போலே தொட்டிலிலே கிடக்கும்போது சுஹாவிக்கப் பெற்றிலே-னென்று ஐயோ என்கிருள்.

āṉai taṉ avayavaṅkaḷai+ pōkaṭṭu svairamāka+ kiṭantā+ pōlē toṭṭililē kiṭakkum pōtu anubhavikka+ peṟṟilēṉ eṉṟu aiyō eṉkiṟāḷ.

→ She says, 'Alas! I did not get to enjoy the time when [You] lay in the cradle like an elephant that lies unrestrained, having let go of its limbs.'

◆*kēcavā keṭuvēṉ keṭuvēṉē* – 'I am destroyed! I am destroyed! O Keśava!'

அப்போதைத் திருக்குழலழகை சுஹாவிக்கவும் பெற்றிலேன்; முன்பு மலடு நின்று இழந்தேன். பின்பு பெற்று வைத்தே சுஹா-விக்கப் பெறுதே இழந்தேன். இரண்டாலும் ஹாவாவியிறே நான்.

appōtai+ tiru+ kuḻal aḻakai anubhavikkavum peṟṟilēṉ; muṉpu malaṭu niṉṟu iḻantēṉ. piṉpu peṟṟuvaittē anubhavikka+ peṟātē iḻantēṉ. iraṇṭālum mahāpāpiyiṟē nāṉ.

→ I did not get to enjoy the erstwhile beauty of the sacred hair; before [Your birth], I lost [the experience], being barren; then, even after giving birth [to You], I was deprived of [it] without getting to enjoy [it]. I am indeed a great sinner because of both.

In Public domain. Digitization Muthulakshmi Research Academy

pācuram 7.3

முந்தை நன்முறை யன்புடை மகளிர்
முறைமு றைதந்தங் குறங்கிடை யிருத்தி
எந்தை யேயென்தன் குலப்பெருஞ் சுடரே
யெழுமு கிற்கணத் தெழில்கவ ரேறே
உந்தை யாவனென் றுரைப்பனின் செங்கேழ்
விரலி னுங்கடைக் கண்ணினுங் காட்ட
நந்தன் பெற்றன னல்விஇன யில்லா
நங்கட் கோன்வசு தேவன்பெற் றிலனே.

muntai nal muṟai aṉpu uṭai makaḷir*
muṟai muṟai tam tam kuṟaṅku iṭai ~irutti*
~entaiyē ~eṉ taṉ kula+ perum cuṭarē
~eḻu mukil kaṇattu eḻil kavar ēṟē*
untai yāvaṉ eṉṟu uraippa niṉ cem kēḷ*
viraliṉum kaṭai+ kaṇṇiṉum kāṭṭa
nantaṉ perṟaṉaṉ nal viṉai ~illā
naṅkaḷ kōṉ vacutēvaṉ perṟilaṉē.

As the affectionate women who are good relations since former times[629] sat [You] on their respective laps taking turns and asked [You],
'O my Father! O great Flame of our[630] lineage!
O Bull[631] who stole the beauty of a cluster of seven clouds!

---

[629] Velukkudi (2008: 7.3) interprets *muntai* as 'ancient.' See Piḷḷai's commentary, which seems to support this. Uttamūr (1999: 64) interprets this as 'good relations who came before [the parents],' i.e. the grandparents. He also accepts that *muṟai* can mean 'love' (which is not verifiable using the TL).

[630] Uttamūr (1999: 65) points out that the 'ancients' have taken *eṉtaṉ* to mean 'our,' so that *em taṉ* could be a variant.

[631] *ēṟu*, meaning 'male of certain animals,' is usually understood as 'bull.' But Piḷḷai glosses it as 'lion'; Annangaracharya (1966: 39) sticks to 'bull.' Uttamūr (1999: 65)

In Public domain. Digitization Muthulakshmi Research Academy

Who is Your father?'
Nanda got [that fortune], as [You] showed [him]
with Your fingers of red hue and a side glance.
Our king Vasudeva without good karma did not get [that chance]!

7.3. Commentary

◆*muntai nal muṟai aṉpu* uṭai makaḷir* – 'As the women with love who are good relations since former times'

தாய்மார், அவர்களுடைய தாய்மார், பாட்டிமாரெல்லாரும்

tāymār, avarkaḷuṭaiya tāymār, pāṭṭimār ellārum

→ The mothers, their mothers, grandmothers and all -

◆*muṟai muṟai tam tam kuṟaṅku* iṭai ~irutti* – 'sat [You] on their respective laps taking turns'

தந்தம் அவ்வோ அடைவுகளிலே குறங்குகளிலே வைத்துக் கொண்டு

tam tam avvō aṭaivukaḷilē kuṟaṅkukaḷilē vaittu+ koṇṭu

→ Having held [You] on their laps, each in their respective order [of relation];

◆*entaiyē ~eṉ taṉ kula+ perum cuṭarē ~eḻu mukil kaṇattu* eḻil kavar ēṟē* - 'O My Father! O great Flame of our lineage! O Bull who stole the beauty of a cluster of seven clouds!'

என்றன் தமப்பனே! எங்கள் கூலத்துக்கு விளக்கானவனே! ஏழு வகைப்பட்ட ஸெவஸஶிஹங்களினுடைய அழகைக் கவர்ந்த ஸிஂஹம்போலே இருக்கிறவனே!

*eṉ-taṉ tamappaṉē! eṅkaḷ kulattukku viḷakku*āṉavaṉē! ēḻu vakaippaṭṭa meghasamūhaṅkaḷiṉuṭaiya aḻakai+ kavarnta siṃham pōlē irukkiṟavaṉē!*

---

expands on this, and claims that, seen from the point of view of the cowherdesses, Kṛṣṇa is a bull, but from Devakī's (who is a kshatriya), He is a lion.

In Public domain. Digitization Muthulakshmi Research Academy

→ O my Father! O You who are the light of our lineage! O You who are like a lion that captured the beauty of the clusters of clouds that are seven in type!

•*untai yāvaṉ eṉṟu* uraippa* – 'Who is Your father?'

இப்படி ஹொகுங்கஊப் பண்ணி உங்கள் தமப்பனுர் யாரென்று கேட்க

ippaṭi stotraṅkaḷai+ paṇṇi uṅkaḷ tamappaṉār yār eṉṟu kēṭka

→ Having sung verses of praise thus, as [they] ask, 'Who is Your father?',

•*niṉ cem kēḻ viraliṉum kaṭai+ kaṇṇiṉum kāṭṭa nantaṉ peṟṟaṉaṉ* - 'Nanda got [that fortune], as [You] showed [him] with Your fingers of red hue and a side glance'

கேழ் விரலினும் கடைக் கண்ணினுலும் காட்ட ஸ்ரீநந்தொவர் பெற்ருர்.

kēḻ viraliṉum kaṭai+ kaṇṇiṉālum kāṭṭa śrīnandagopar peṟṟār.

→ Śrī Nandagopa was blessed as [You] pointed [at him] with [Your] red fingers and the corner of [Your] eyes.

•*nal viṉai ~illā naṅkaḷ kōṉ vacutēvaṉ peṟṟilaṉē* – 'Our king Vasudeva without good karma did not get [that chance]'

ஹாஹ்ஹீநெயான என்னைக் கைப்பிடிக்கையாலே ஸ்ரீவஸுதெவரும் இழந்தாரே.

bhāgyahīnaiyāṉa eṉṉai+ kaippiṭikkaiyālē śrīvasudevarum iḻantārē.

→ The divine Vasudeva lost [that fortune] because of having married me, who am deprived of good fortune.

pācuram 7.4

களிநி லாவெழில் மதிபுரை முகமுங்
கண்ண னேதிண்கை மார்வுந்திண் டோளும்
தளிர்ம லர்க்கருங் குழல்பிறை யதுவும்
தடங்கொள் தாமரைக் கண்களும் பொலிந்த

In Public domain. Digitization Muthulakshmi Research Academy

இளமை யின்பத்தை யின்றென்றன் கண்ணுற்
பருகு வேற்கிவள் தாயென நினைந்த
வளவிற் பிள்ளமை யின்பத்தை யிழந்த
பாவி யேனென தாவிநில் லாதே.

kaḷi nilā ~eḻil mati purai mukamum
kaṇṇaṉē tiṇ kai mārvum tiṇ tōḷum
taḷir malar+ karum kuḻal piṟai ~atuvum
taṭam koḷ tāmarai+ kaṇkaḷum polinta
~iḷamai ~iṉpattai ~iṉṟu eṉ taṉ kaṇṇāl*
parukuvēṟku ivaḷ tāy eṉa niṉainta*
~aḷavu il piḷḷaimai ~iṉpattai ~iḻanta*
pāviyēṉ eṉatu āvi nillātē.*

O Kṛṣṇa! The breath of me –

who am a sinner, who am now drinking with my own eyes the joy of
[Your] youth which shines
with a face like the beautiful full moon with delightful moonlight,
strong shoulders, chest, and strong arms,
that crescent moon[-like forehead underneath]
the black curly hair[632] with blooming flowers,[633] large lotus eyes,[634]

[but] who have lost the endless joy of [Your] childhood
which knows [nothing but] that 'she is [my] mother' –

shall not remain.

---

[632] Uttamūr (1999: 65) understands *karum kuḻal piṟai ~atuvum* as 'that black curly hair [that is tied in the shape of] a crescent.'
[633] *taḷir malar* can also be taken as 'buds and flowers' (Uttamūr 1999: 65).
[634] Literally, 'lotus eyes possessing largeness.' Uttamūr (1999: 66), following Piḷḷai, understands *taṭam koḷ tāmarai* as 'a lotus that occupies the [whole] tank.'

In Public domain. Digitization Muthulakshmi Research Academy

7.4. Commentary

♦*kaḷi nilā ~eḻil mati purai mukamum* – 'a face like the beautiful full moon with delightful moonlight'

செறிந்த நிலாவையுடைய பூரணசந்திரனைப்போலே இருக்கிற திருமுகமும்

ceṟinta nilāvai ~uṭaiya pūrṇacandraṉai+ pōlē irukkiṟa tiru mukamum

→ The sacred face that is like the full moon with dense moonlight;

♦*kaṇṇaṉē tiṇ kai mārvum tiṇ tōḷum* – 'O Kṛṣṇa! (...) strong shoulders, chest, and strong arms'

கிருஷ்ணனே! சொல்லுகிற விலக்ஷணமாய்த் திண்ணியதாயிருக்கிற திருக்கையும் திருமார்பும் திருத்தோளும்

kṛṣṇaṉē! collukiṟa vilakṣaṇamāy+ tiṇṇiyatāy irukkiṟa tiru+ kaiyum tiru mārpum tiru+ tōḷum

→ O Kṛṣṇa! The sacred hands, the sacred chest and the sacred shoulders, which are strong, being spoken of as distinguished features;

♦*taḻir malar karum kuḻal piṟai-atuvum* – 'the crescent moon[-like forehead underneath] the black curly hair with blooming flowers'

தளிரையும் மலரையுமுடைத்தாய் இருண்டிருக்கிற திருக்குழலின் கீழே உஜ்ஜ்வலமான பிறைபோலே விளங்குகிற திருநெற்றியும்

taḻiraiyum malaraiyum uṭaittāy iruṇṭu irukkiṟa tiru+ kuḻaliṉ-kīḻē unneyamāṉa piṟai pōlē viḷaṅkukiṟa tiru neṟṟiyum*

→ The sacred forehead, which shines like a crescent moon that was inferred by analogy [with the sacred forehead],[635] under the sacred curls that are dark, adorned with buds and flowers;

♦*taṭam koḷ tāmarai+ kaṇkaḷum* – 'with large lotus eyes'

---

[635] Piḷḷai seems to say that while Kṛṣṇa's forehead is comparable to the moon, the reverse is more accurate, i.e. it is the moon that is like His forehead.

In Public domain. Digitization Muthulakshmi Research Academy

ஒரு தாமரைப்பூவே தஹாகமெல்லாம் விழுங்கும்படி அலர்ந்தாப்-போலே திருமேனியெல்லாம் பரப்புமாறும்படி அலர்ந்த திருக்-கண்களும்

oru tāmarai+ pūvē taḍākam ellām viḻuṅkumpaṭi alarntā+ pōlē tirumēṉi ~ellām parappumāṟumpaṭi alarnta tiru+ kaṇkaḷum

→ And the sacred eyes that blossomed so that the surface of the whole sacred body was [completely] covered, just as a single lotus blossomed in [such] a way as to swallow the whole tank;

◆*polinta ~iḷamai ~iṉpattai ~iṉṟu* eṉ taṉ kaṇṇāl parukuvēṟku* – 'I, who am now drinking with my eyes the joy of [Your] youth which shines'

இவ்வயவஶொஹைகளால் விளங்காநின்றுள்ள யௌவநா-வஸ்ரையிலழகை என் கண்ணாலே சுநுபவிக்கிற எனக்கு

i+ ~ayavaśobhaikaḷāl viḷaṅkā-niṉṟuḷḷa yauvanāvasthaiyil aḻakai eṉ kaṇṇālē anubhavikkiṟa eṉakku

→ To me who am enjoying with my eyes the beauty of [Your] youthful state, which remains shining because of [Your] beauty and these limbs;

◆*ivaḷ tāy eṉa niṉainta ~aḷavu* il piḷḷaimai ~iṉpattai ~iḻanta pāviyēṉ* - 'I, who am a sinner, who lost the endless joy of [Your] childhood which knows [nothing but] that "she is [my] mother"'

தாயொருத்தியையுமல்லது வேறொருத்தரையும் அறியாத சுதி-ஶெஶவமாயிருக்கிற பருவத்தை சுநுபவிக்கப் பெறாமையாலே இப்போது கிட்டி சுநுபவிக்கச் செய்தேயும் இழவே தலையெடுக்-கும்படியான ஊாபாபத்தைப் பண்ணினேன்.

tāy oruttiyaiyum allatu vēṟu oruttaraiyum aṟiyāta atiśaiśavamāy irukkiṟa paruvattai anubhavikka+ peṟāmaiyālē ippōtu kiṭṭi anubhavikka+ ceytēyum iḻavē talaiyeṭukkumpaṭiyāṉa mahāpāpattai+ paṇṇiṉēṉ.*

→ I have committed [such a] great sin that [a feeling of] loss arises - because of not having got to enjoy the age of utmost infancy during

In Public domain. Digitization Muthulakshmi Research Academy

which [the child] does not know anyone but [his] mother - even while [I am] enjoying [that good fortune], which has now approached [me].

◆*eṉatu* āvi nillātē* – 'The breath [of me ...] shall not remain'

என் டூாணன் யரிக்கிறதில்லை.

eṉ prāṇaṉ dharikkiṟatu illai.*

→ I will not survive.[636]

pācuram 7.5

மருவு நின்றிரு நெற்றியிற் சுட்டி
யசைத ரமணி வாயிடை முத்தம்
தருத லுமுன்றன் தாதையைப் போலும்
வடிவு கண்டுகொண் டுள்ளமுள் குளிர
விரலைச் செஞ்சிறு வாயிடைச் சேர்த்து
வெகுளி யாய்நின்று ரைக்குமவ் வுரையுந்
திருவி லேனென் றும்பெற்றிலே னெல்லாந்
தெய்வ நங்கை யசோதைபெற் றாளே.

maruvu niṉ tiru neṟṟiyil cuṭṭi
~acaitara maṇi vāyiṭai muttam
tarutalum uṉ taṉ tātaiyai+ pōlum
vaṭivu kaṇṭukoṇṭu uḷḷam uḷ kuḷira*
viralai+ cem ciṟu vāyiṭai+ cērttu
vekuḷi ~āy niṉṟu uraikkum a+ ~uraiyum*
tiruvilēṉ oṉṟum peṟṟilēṉ ellām
teyva(m) naṅkai yacōtai peṟṟāḷē.

I, who am unfortunate, did not get anything;
the divine lady Yaśodā got [it] all,
[Your] giving a kiss with the gem[-like] mouth

[636] Literally, 'My life breath is not to be borne.'

In Public domain. Digitization Muthulakshmi Research Academy

as the *cuṭṭi*[637] joined on the forehead moves about,
and those words [You] stood uttering becoming angry,
joining the little red fingers to the mouth,
— so that the heart feels refreshed inside at
recognizing the beauty that is similar to Your father's.

7.5. Commentary

◆*maruvu niṉ tiru neṟṟiyil cuṭṭi ~acaitara* – 'as the *cuṭṭi* joined on the forehead moves about'

திருநெற்றியில் கூடப்பிறந்தாப்போலே இருக்கும் திருச்சுட்டியானது அசையும்படி

tiru neṟṟiyil kūṭa+ piṟantā+ pōlē irukkum tiru+ cuṭṭiyāṉatu acaiyumpaṭi

→ So that the sacred *cuṭṭi* which is on the sacred forehead, as if it was born along with [it], moves about;

◆*maṇi vāyiṭai muttam tarutalum* – '[Your] giving a kiss from the gem[-like] mouth'

அழகிய வாயில் முத்தம் - சுயாமுத்தம் கொடுத்தலும்

aḻakiya vāyil muttam - adharamuttam koṭuttalum

→ A kiss from a beautiful mouth - the giving of a kiss on the lips;

◆*uṉ taṉ tātaiyai pōlum* – 'that is similar to Your father's

உன் தமப்பனைப்போலே

uṉ tamappaṉai+ pōlē

→ Like Your father['s];

◆*vaṭivu kaṇṭukoṇṭu* uḷḷam uḷ kuḷira* – 'so that the heart to feel refreshed inside at recognizing the beauty'

வடிவழகைக் கண்டுகொண்டு நெஞ்சமானது உள்குளிர

vaṭivu aḻakai+ kaṇṭukoṇṭu neñcamāṉatu uḷ kuḷira*

---

[637] It is a 'small ornament worn by women and children on the forehead' (DEDR 2657).

In Public domain. Digitization Muthulakshmi Research Academy

→ Having recognized the beauty of the form, so that the heart is refreshed inside;

♦*viralai+ cem ciṟu vāyiṭai+ cērttu vekuḷi ~āy niṉṟu* uraikkum a+ ~uraiyum* – 'those words [You] stood uttering becoming angry, joining the little red fingers to the mouth'

சிவந்து குவிந்திருந்துள்ள திருப்பவளத்திலே திருவிரலைச் சேர்த்துச் சீற்றத்தோடே நின்று சொல்லுகிற மழலைச் சொற்களும்

civantu kuvintu iruntuḷḷa tiru+ pavaḷattilē tiru viralai+ cērttu+ cīṟṟattōṭē niṉṟu collukiṟa maḻalai+ coṟkaḷum*

→ And the babbling words that [You] say, standing with anger, joining the sacred fingers to the constantly pouting[638] sacred coral [mouth] that is red;

♦*tiru ~ilēṉ, ityādi* – 'I, who am unfortunate,' etc.

ബാല്യാവസ്ഥയിൽ അനുഭവങ്കളെ അനുഭവിക്ക ഭാഗ്യഹീനെയാന നാൻ ഇഴന്തേൻ. ഇഴക്കൈക്കു നാനൊരുത്തി ഉണ്ടാനപ്പോലേ, അനുഭവിക്കൈക്കു ഇട്ടുപ് പിറന്ത യശോദൈപ് പിരാട്ടി എല്ലാം പെറ്റുളിറേ.

bālyāvasthaiyil anubhavaṅkaḷai anubhavikka bhāgyahīnaiyāṉa nāṉ iḻantēṉ. iḻakkaikku nāṉ orutti uṇṭāṉā+ pōlē, anubhavikkaikku iṭṭu+ piṟanta yaśodai+ pirāṭṭi ellām peṟṟāḷiṟē.

→ I, who am deprived of good fortune, have lost the experience of the enjoyments of Your childhood. Just as I was created for the sake of losing, Lady Yaśodā, who was born for the sake of enjoying [it], indeed got everything.

pācuram 7.6

தண்ணந் தாமரைக் கண்ணனே கண்ணு
தவழ்ந்தெ ழுந்து தளர்ந்ததோர் நடையால்
மண்ணிற் செம்பொடி யாடிவந் தென்றன்
மார்வில் மன்னிடப் பெற்றிலே னந்தோ

---

[638] Literally, 'that is constantly round.'

In Public domain. Digitization Muthulakshmi Research Academy

வண்ணச் செஞ்சிறு கைவிர லனைத்தும்
வாரி வாய்க்கொண்ட வடிசிலின் மிச்சில்
உண்ணப் பெற்றிலே னெகொடு வினையே
னென்ன யென்செய்யப் பெற்றதெம் மோயே.

taṇ+ am tāmarai+ kaṇṇaṉē kaṇṇā
tavaḻntu eḻuntu taḻarntatu* ōr naṭaiyāl*
maṇṇil cem poṭi ~āṭi vantu eṉ taṉ*
mārvil maṉṉiṭa perrilēṉ antō
vaṇṇa+ cem ciṟu kai viral aṉaittum
vāri vāy+ koṇṭa ~aṭiciliṉ miccil
uṇṇa+ perrilēṉ ō koṭu(m) viṉaiyēṉ
eṉṉai ~eṉ ceyya+ perratu em mōyē.*

O Kṛṣṇa![639] O You with cool, beautiful lotus eyes!
I did not get to [have You]
crawl, rise, come [to me] with a staggering walk and stay on my breast,
having played with the red dust of the soil! Alas!
I did not get to eat the leftover of the boiled rice which
[You] scooped with all the beautiful little red fingers
[and] placed [in Your] mouth.
O! What [*ever*] did the mother of me with cruel karma, beget [me] for?

7.6. Commentary

◆*taṇ+ am tāmarai kaṇṇaṉē* – 'O You with cool, beautiful lotus eyes!'

குளிர்ந்து அழகியதான தாமரைப்பூப்போலே அலர்ந்த திருக்கண்-களையுடைய கூஷ்ணனே!

kuḷirntu aḻakiyatāṉa tāmarai+ pū+ pōlē alarnta tiru+ kaṇkaḷai ~uṭaiya kṛṣṇaṉēl

[639] Velukkudi (2008: 7.6) points out that *kaṇṇā* here means 'O Protector!' See fn230.

In Public domain. Digitization Muthulakshmi Research Academy

→ O Kṛṣṇa with sacred eyes that blossomed like a lotus that is beautiful and cool!

◆*tavaḻntu* eḻuntu taḷarntatu* ōr naṭaiyāl* – '[You] crawl, rise, come [to me] with a staggering walk'

தவழ்ந்தெழுந்திருந்து நடக்கப்புகுவது தள்ளம்பாறுவதான தளர்-நடையாலே

tavaḻntu eḻuntu* iruntu naṭakka+ pukuvatu taḷḷampāṟuvatāṉa taḷar-naṭaiyālē*

→ With a tottering walk that consists in crawling, rising, beginning to walk [and] tottering;

◆*maṇṇil cem poṭi, ityādi* – 'the red dust of the soil,' etc.

நிலப்பண்பாலே சிவந்த புழுதியை ஆடி வந்து அக்கோலத்-தோடே என் மார்பிலே கட்டிக்கொண்டு கிடக்கப் பெற்றிலேன்.

nila+ paṇpālē civanta puḻutiyai āṭi vantu a+ kōlattōṭē eṉ mārpilē kaṭṭikkoṇṭu kiṭakka+ peṟṟilēṉ.

→ Having bathed in the dust that is red due to the property of the earth and having come [to me] with that embellishment, I did not get to [have You] embrace and lie on my chest.

◆*vaṇṇa+ cem ciṟu, ityādi* – 'the beautiful red little,' etc.

அழகியதாய்ச் சிவந்த திருவிரல்கள் அனைத்தாலும் வாரி அமுதுசெய்த ஶேஷத்தை உண்ணப்பெருத உஹாபோஹத்தைப் பண்ணினேன்.

aḻakiyatāy+ civanta tiru viralkaḷ aṉaittālum vāri amutuceyta śeṣattai uṇṇa+ peṟāta mahāpāpattai+ paṇṇiṉēṉ.

→ I have committed [such] great sins that [I] did not get to eat[640] the leftover of the food [You] had, scooping [it] with all [Your] sacred fingers that had become red beautifully.

---

[640] Literally, 'I have committed the great sin that is not getting to eat...' But I rather think that she has committed sins which do not allow her to have the good fortune of eating her son's leftover food.'

In Public domain. Digitization Muthulakshmi Research Academy

◆*eṉṉai ~eṉ ceyya+ peṟṟatu* em mōyē* – 'O! What[*ever*] did the mother of me with cruel karma, beget [me] for?'

ராஜ஋ஹிஷியாய் பிள்஋ளகள் அ஋ளந்த எச்சிலுண்ணுமைக்கோ எங்கள் தாயார் என்஋னப் பெற்றது? 'அமுதினுமாற்ற வினிதே தம் மக்கள் சிறுகையளாவிய கூழ்' 'மக்கள் மெய்தீண்டலுடற்கின்பம் மற்றவர்தம் சொற்கேட்டலின்பம் செவிக்கு.'

rājamahiṣiyāy piḷḷaikaḷ aḷainta eccil uṇṇāmaikkō eṅkaḷ tāyār eṉṉai+ peṟṟatu? 'amutiṉum āṟṟa ~iṉitē tam makkaḷ ciṟu kai ~aḷāviya kūḻ' 'makkaḷ mey tīṇṭal uṭaṟku iṉpam maṟṟu* avar tam col kēṭṭal iṉpam cevikku.'*

Is it for the sake of not being able to eat the leftover that the children mixed up that our mother gave birth to me as the chief wife of a king? 'The food that the little hands of one's children stirred is much sweeter than nectar' [*Tirukkuṟaḷ* 64 (1.2.3)], 'The caress of children is sweet to the body, and listening to their words is sweet to the ears' [*Tirukkuṟaḷ* 65 (1.2.3)].

pācuram 7.7

குழ கனேயென்தன் கோமளப் பிள்ளாய்
கோவிந் தாவென் குடங்கையின் மன்னி
ஒழுகு பேரெழி லிளஞ்சிறு தளிர்போ
லொருகை யாலொரு முலைமுக நெருடா
மழலை மென்னகை யிடையிடை யருளா
வாயி லேமுலை யிருக்கவென் முகத்தே
எழில்கொள் நின்றிருக் கண்ணிண நோக்கந்
தன்ன யுமிழந் தேனிழந் தேனே.

kulakaṉē ~eṉ taṉ kōmaḷa+ piḷḷāy
kōvintā ~eṉ kuṭaṅkaiyil maṉṉi
oḻuku pēr eḻil iḷam ciṟu taḷir pōl
oru kaiyāl oru mulai mukam neruṭā

In Public domain. Digitization Muthulakshmi Research Academy

maḻalai mel nakai ~iṭai ~iṭai ~aruḷā
vāyilē mulai ~irukka ~eṉ mukattē
eḻil koḷ niṉ tiru kaṇ+ iṇai nōkkam
taṉṉaiyum iḻantēṉ iḻantēṉē.

O Beautiful One! O my delicate Son! O Govinda!
I have lost, I have lost the gaze of Your beautiful pair of sacred eyes on my face,
as, staying in my palms,[641] [You] rub gently the tip of one breast with the hand that resembles a young, small tender shoot flowing with great beauty,
[and] bestow from time to time the gentle smile of an infant, as [my other] breast is in [Your] mouth.

7.7. Commentary

♦*kuḻakaṉē ~eṉ taṉ kōmaḷa+ piḷḷāy* – 'O Beautiful One! O my delicate Son!'

மொகயாகெயிலே கூந்வடெரொயாய்த் தனக்கு முகம் கொடாதிருந்தால் மொகயாகெயை கைவிட்டு உன்னையே பார்க்க வல்லேனும்படி கலக்கவல்லேயாய், அதுதான் பொருத ஹௌகூஹாயூத்தை உடையவனே!

lokayātraiyilē anyaparaiyāy+ taṉakku mukam koṭātu iruntāl lokayātraiyai kaiviṭṭu uṉṉaiyē pārkka vallēṉ āmpaṭi kalakka vallaiyāy, atutāṉ poṟāta saukumāryattai uṭaiyavaṉē!*

→ If, being devoted to other ordinary actions,[642] [I] do not look at You, [You] become capable of confusing [me] in [such] a way that I am

---

[641] Discussing and describing how a mother holds a child while breastfeeding, Annangaracharya (1966: 42) and Uttamūr (1999: 68) differ in their interpretation of the word *kuṭaṅkai* ('palm of the hand' as per the TL), with the former opting for the crook of the arm, and the latter for the palm.

[642] More literally, 'being devoted to other [things like performing] ordinary actions.'

In Public domain. Digitization Muthulakshmi Research Academy

capable of looking only at You, giving up the ordinary actions, O You who have a delicate [body] that cannot bear even that!

◆*kōvintā ~eṉ kuṭaṅkaiyil maṉṉi* – 'O Govinda! (...) staying in my palms'

மொஹஜ்ஜியையுடையவனே! என் கையிலேயிருந்து

gosamṛddhiyai ~uṭaiyavaṉē! eṉ kaiyilē ~iruntu

→ O You who have an abundance of cows! Staying in my arms,

◆*oḻuku pēr eḻil iḻam ciṟu taḷir pōl oru kaiyāl oru mulai mukam neruṭā* - 'as (...) [You] rub gently the tip of one breast with the hand that resembles a young, small tender shoot flowing with great beauty'

அழகுவெள்ளம் படிந்தோடும்படியான தளிர்போலே இருக்கிற ஒரு திருக்கையாலே இவள் இரங்கி முலைகொடுக்கும்படி ஒரு முலைக்கண்ணை நெருடிக்கொண்டு

aḻaku veḷḷam paṭintu ōṭumpaṭiyāṉa taḷir pōlē irukkiṟa oru tiru+ kaiyālē ivaḷ iraṅki mulaikoṭukkumpaṭi oru mulaikkaṇṇai neruṭikkoṇṭu*

→ Rubbing the tip of one breast with one sacred hand - which is like a bud that is such that floods of beauty gather and flow - so that she, with her [heart] melting, gives [Him] her breast [to suckle];

◆*maḻalai mel nakai ~iṭai ~iṭai ~aruḷā vāyilē mulai ~irukka ~eṉ mukattē* – 'as [You] bestow from time to time the gentle smile of an infant, as [my other] breast is in [Your] mouth'

வாயிலே முலை இருக்கச்செய்தே முலை சுரக்கும்படியாக என் முகத்திலே இடையிடையே மழலைச் சிரிப்பாகச் சிரியா

vāyilē mulai irukka+ ceytē mulai curakkumpaṭiyāka eṉ mukattilē iṭaiyiṭaiyē maḻalai+ cirippāka+ ciriyā

→ As [You] gave a child-like smile from time to time [seeing] my face, so that [my] breast secreted [milk] while it was in [Your] mouth[643];

◆*eḻil koḷ niṉ tiru kaṇ+ iṇai nōkkam* – 'the gaze of Your beautiful pair of sacred eyes'

---

[643] Literally, 'While there is a breast in the mouth, as [You] gave a child-like smile from time to time to my face, so that [my] breast secreted [milk].'

In Public domain. Digitization Muthulakshmi Research Academy

அதுக்கும் இரங்காரும் இரங்கும்படி அழகிய திருக்கண்களாலே பார்க்கிற பார்வையையும், பெற்றவன்றே போகவிட்டதுக்கு மேலே இவ்வவஸ்தையில் செஷ்டிதங்களையும் சுநுபவிக்கப் பெற்றிலேன்.

atukkum irańkārum irańkumpaṭi aḻakiya tiru+ kaṇkaḷālē pārkkiṟa pārvaiyaiyum, peṟṟa ~anṟē pōkaviṭṭatukku mēlē i+ ~avasthaiyil ceṣṭi-taṅkaḷaiyum anubhavikka+ peṟṟilēṉ.

→ I did not get to enjoy the glance [You] give with [Your] beautiful sacred eyes, so that even those who do not melt even for that [i.e. Your smile] should melt, nor - worse than letting [You] go on the very day [I] gave birth - the deeds of this state [of infancy].

pācuram 7.8

முழுதும் வெண்ணெ யளைந்துதொட் டுண்ணும்
முகிழி ளஞ்சிறுத் தாமரைக் கையும்
எழில்கொள் தாம்புகொண் டடிப்பதற் கெள்கு
நிலையும் வெண்தயிர் தோய்ந்தசெவ் வாயும்
அழுகை யுமஞ்சி நோக்குமன் னேக்கு
மணிகொள் செஞ்சிறு வாய்நெளிப் பதுவும்
தொழுகை யுமிவை கண்ட வசோதை
தொல்லை யின்பத் திறுதிகண் டாளே.

muḻutum veṇṇey aḷaintu toṭṭu uṇṇum*
mukiḻ iḷam ciṟu+ tāmarai+ kaiyum
eḻil koḷ tāmpu koṇṭu aṭippataṟku* eḷku*
nilaiyum veḷ tayir tōynta cem vāyum
aḻukaiyum añci nōkkum a+ nōkkum
aṇi koḷ cem ciṟu vāy neḷippatuvum
toḻukaiyum ivai kaṇṭa ~acōtai
tollai ~iṉpattu iṟuti kaṇṭāḷē.*

In Public domain. Digitization Muthulakshmi Research Academy

Yaśodā who saw these –

[Your] tender little budding lotus[-like] hands that take hold of and eat the butter,[644] having wholly mixed [it] up,
the state of fear[645] at [her] striking [You] with the beautiful cord,[646]
[Your] red mouth filled with white curds,
[Your] crying,
that glance given fearing [her],
[Your] twisting [Your] beautiful, small, red lips,
and [Your] worshipping [gesture] -
saw the bounds of great[647] happiness.

7.8. Commentary

அவதாரிகை - எட்டாம் பாட்டு. (முழுதுமிஆஇ) நான் இழந்த இழவையெல்லாம் யஶோதைப்பிராட்டி பெற்றாள் என்கிறார்.

avatārikai - eṭṭām pāṭṭu. (muḻutum ityādi) nāṉ iḻanta iḻavai ~ellām yaśodai+ pirāṭṭi peṟṟāḷ eṉkiṟār.

→ Introductory note - Eighth song: (*muḻutum*, etc.) – He says [in Devakī's voice], 'Yaśodā obtained all that I lost!'

◆*muḻutum veṇṇey aḷaintu* – 'having wholly mixed up the butter'

வெண்ணெயிலுண்டான ஆஹாதிஶயத்தாலே திருக்கைகளை வெண்ணெய்க் குடத்திலே இட்டு அளையுமாய்த்து.

---

[644] The TL has lexicalised *toṭṭuṇṇu-tal* ('enjoy, as of right') and quotes an inscription for illustrating the meaning (S.S.I. ii., 521). But Uttamūr (1999: 68) interprets *toṭṭu* uṇṇum* as 'who eats having dug [inside the pot].'

[645] Uttamūr (1999: 68) takes *eḷku* as 'despise, slight' and glosses the passage as '[His standing, twisting the body] in a despicable way.'

[646] Uttamūr (1999: 68) understands *eḻil* as 'strong,' but Velukkudi (2008: 7.8) expands on the reasons why Kulacēkaraṉ could have called a rope 'beautiful.'

[647] *tollai*, according to the TL, means 'antiquity, ancientness'; the root *tol* seems to also have the meaning of 'natural.' But the VG adds two other definitions for the word: *asādhāraṇam, vilakṣaṇam* ('extraordinary, distinguished') as well as *periya* ('big, great'), and gives this very line from the *pācuram* as an illustration to the latter meaning.

In Public domain. Digitization Muthulakshmi Research Academy

veṇṇeyil uṇṭāṉa ādarātiśayattālē tiru+ kaikaḷai veṇṇey+ kuṭattilē iṭṭu aḷaiyum āyttu.

→ [He] thrust in [His] sacred hands in a pot of butter and stirred, because of the excess of fondness [He] had for butter.

◆*toṭṭu* uṇṇum* – 'that take hold of and eat'

சுதிசாவஸ்தாலே மாளுமென்று 'விரலொடு வாய் தோய்ந்த' என்னுமாபோலே தொட்டுண்ணுமாய்த்து

aticāpalattālē māḷum eṉṟu 'viraloṭu vāy tōynta' eṉṉumā pōlē toṭṭuṇṇum āyttu

→ [He] enjoyed [it], as described in '[the butter] that touched the mouth along with the fingers' [A3 24], thinking that [the butter] will be finished with extreme swiftness.

◆*mukiḻ iḷam ciṟu+ tāmarai+ kaiyum* – '[Your] tender little budding lotus[-like] hands, and...'

இளந்தளிர்போலேயும் நிறத்துக்கு, விகாஸம் செவ்விக்குத் தாமரைப் பூப்போலேயும் இருக்கிற திருக்கைகளும்

iḷantaḷir pōlēyum niṟattukku, vikāsam cevvikku+ tāmarai+ pū+ pōlēyum irukkiṟa tiru+ kaikaḷum

→ The sacred hands, which are like young buds in colour, and like the lotus flower in the beauty of [their] bloom;

◆*eḻil koḻ tāmpu* – 'with the beautiful cord'

'ஸ்பர்சிக்கைக்கு ஆசைப்பட்டிருக்கும் திருமேனியை ஸ்பர்சித்ததிறே' என்று 'எழில்கொள்தாம்பு' என்கிறார். 'ராஜந்தம் வேண்டா; சுசேதநமாக அமையும் அங்குத்தை ஸ்பர்சம் பெறில்' என்றிருக்குமவரிறே.

'sparśikkaikku ācaippaṭṭu irukkum tirumēṉiyai sparśittaṭiṟē' eṉṟu 'eḻil koḻ tāmpu' eṉkiṟār. 'rājajanmam vēṇṭā; acetanam āka amaiyum aṅkuttai sparśam peṟil' eṉṟu* irukkumavariṟē.*

→ He [Kulacēkaraṉ] says 'the beautiful cord' thinking, 'It touched the sacred body that [I] have wished to touch, did it not?' He is indeed

In Public domain. Digitization Muthulakshmi Research Academy

one who remains saying, 'I do not want birth as a king; [I] will be satisfied to be an insentient being if [I can] get contact with that place.'

◆*koṇṭu* aṭippataṟku* eḷku nilaiyum* – 'the state of fear at [her] striking [You] with...'

இவர் அங்குத்தை ஸ்பர்சத்தை நினைத்து எழில் கொள் தாம்பு என்கிறார். ஆகிலும் கைக்கெட்டிற்றென்றையிட்டு அவள் அடிக்க, அதுக்கு ஈடுபட்டுப் பையாந்து நிற்கும் நிலையும்

ivar aṅkuttai sparśattai niṉaittu eḻil koḷ tāmpu eṉkiṟār. ākilum kaikku eṭṭiṟṟu* oṉṟai ~iṭṭu avaḷ aṭikka, atukku īṭupaṭṭu+ paiyāntu niṟkum nilaiyum*

→ Thinking of the contact with that place [i.e. Kṛṣṇa's waist], he says 'the beautiful cord.'

Even then, the state of [His] standing showing signs of fear, becoming weak from that, as she hit [Him] with a [cord] that was within the reach of [her] hands[648];

◆*veḷ tayir tōynta cem vāyum* – '[Your] red mouth filled with white curds'

'தயிர் களவு கண்டாய்' என்று அடிக்கப்புக்கவாறே இல்லை செய்கைக்காக முகத்திலே பூசிக்கொள்ளுமே. வெளுத்த தயிரும் சிவந்த திருப்பவளமுமான பரபாகமிருக்கிறபடி

'tayir kaḷavu kaṇṭāy' eṉṟu aṭikka+ pukkavāṟē illai ceykaikkāka mukattilē pūcikkoḷḷumē. veḷutta tayirum civanta tiru+ pavaḷamumāṉa parabhāgam irukkiṟa paṭi

→ As [soon as she] began to hit [Him] saying, 'You have stolen curds!', [He] would smear [it] on the face for the sake of disavowing [the theft].[649]

---

[648] Aiyangar (Piḷḷai & Aiyangar 1997: 243-244fn) suggests the following meaning: 'Nevertheless, as she hit [Him] with one [thing] that was within the reach of [her] hands, [Kulacēkaraṉ] got engrossed in the state of [His] showing signs of fear.'

[649] The literal meaning of *illai ceytal* is 'to make [something] unhappen.'

In Public domain. Digitization Muthulakshmi Research Academy

The way the upper part [of the lip] is with white curds and sacred red corals;

◆*aḻukaiyum* – '[Your] crying'

'இல்லை என்றிருக்கச்செய்தே களவை நாடுவதே நம்மை' என்று அழுகையும்; அழப்புக்கவாறே, வாய் வாயென்னுமே. அத்தாலே ஹயப்பட்டு அச்சமெல்லாம் தன் நோக்கிலே தோற்றும்படி பார்த்துக்கொண்டு நிற்கும் நிலையும்

'illai enṟirukka+ ceytē kaḷavai nāṭuvatē nammai' enṟu aḻukaiyum; aḻa+ pukkavāṟē, vāy vāy enṉumē. attālē bhayappaṭṭu accam ellām taṉ nōkkilē tōṟṟumpaṭi pārttukkoṇṭu niṟkum nilaiyum

→ [His] crying saying, 'Even though [I am saying] it is not [Us], [why] do [they] seek me for the theft!';

As [He] begins crying, [she] would say, '[Shut Your] mouth! [Shut Your] mouth!'

And [His] state of standing constantly looking [at her], being afraid because of that, for all [His] fears to show in His eyes;

◆*aṇi koḷ cem ciṟu vāy neḷippatuvum* – '[Your] twisting [Your] beautiful, small, red lip'

பின்னையும் அழாதிருக்கவும் மாட்டான். அழவும் மாட்டான். அழகிய திருப்பவளத்தை நெளிக்குமத்தனையிறே.

piṉṉaiyum aḻātu irukkavum māṭṭāṉ. aḻavum māṭṭāṉ. aḻakiya tirup-pavaḷattai neḷikkum attaṉaiyiṟē.*

→ Afterwards, He will neither *not* cry, nor will He cry. Indeed, [He] will merely twist the beautiful red coral [lips].

◆*toḻukaiyum* – '[Your] worshipping [gesture]'

போக்கற்றார் செய்யும் செயலிறே. ஸாவஸாயரானர்க்கு ஸவ-ஸாயம் போக்குமது ஸுஜனி என்னுமிடம் தான் அறிந்திருக்குமதாகை-யாலே ஸுஜனியைப் பண்ணுமாய்த்து.

In Public domain. Digitization Muthulakshmi Research Academy

pōkku aṟṟār ceyyum ceyaliṟē. sāparādhar-āṉārkku aparādham pōkkumatu añjali eṉṉum iṭam tāṉ aṟintu* irukkumatu*ākaiyālē añjaliyai+ paṇṇum āyttu.*

→ This is indeed an act done by those who have no [other] resort. It is since [He] knew the reason that the joining of the palms in reverence removes the offences of those who have committed offence, that [He] came to join the palms in reverence.

◆*ivai kaṇṭa ~acōtai* – 'Yaśodā who saw these'

இவற்றை அங்கே ஸாக்ஷாத்கரித்துக்கண்ட யஶோதெப் பிராட்டி

ivaṟṟai aṅkē sākṣātkarittu+ kaṇṭa yaśodai+ pirāṭṭi

Lady Yaśodā, who saw these there, having looked at [them] with [her own] eyes;

◆*tollai ~iṉpattu* iṟuti kaṇṭāḷē* – 'she ... saw the bounds of great happiness'

பரமபதத்தில் நிரவதியான ஸுகானுபவத்தை ஸாவதியாக்கின-வளிறே. அங்கே சென்று எல்லாரும் தொழ இருக்குமவன் தான் தொழுகையாலே ஸுபரிச்சின்னமான ஸுகானுபவம் பரிச்சின்னமாய்த்திறே.

paramapadattil niravadhiyāṉa anubhavattai sāvadhiyākkiṉavaḷiṟē. aṅkē ceṉṟu ellārum toḻa irukkumavaṉ tāṉ toḻukaiyālē apariccinnamāṉa anubhavam paricchinnamāyttiṟē.

→ She indeed is a woman who transformed the infinite experience [found] in the supreme abode into [one] with finiteness. The experience that was unlimited indeed became limited by the worshipping of [Yaśodā by] Him, who is there [i.e. in the supreme abode] for all to go and pay homage.

pācuram 7.9

குன்றி னுற்குடை கவித்ததுங் கோலக்
குரவை கோத்த துங்குட மாட்டும்
கன்றி னுல்வில வெறிந்ததுங் காலாற்
காளி யன்றுல மிதித்ததும் முதலா

In Public domain. Digitization Muthulakshmi Research Academy

வென்றி சேர்பிள்ளை நல்விளை யாட்ட
மனத்தி லுமங்கென் னுள்ளமுள் குளிர
ஒன்றுங் கண்டிடப் பெற்றிலே னடியேன்
காணு மாறினி யுண்டெனி லருளே.

kuṉṟiṉāl kuṭai kavittatum kōla+
kuravai kōttatum kuṭam āṭṭum
kaṉṟiṉāl viḷavu eṟintatum kālāl*
kāḷiyaṉ talai mitittatum mutal ā
veṉṟi cēr piḷḷai nal viḷaiyāṭṭam
aṉaittilum aṅku eṉ+ uḷḷam uḷ kuḷira*
oṉṟum kaṇṭiṭa+ peṟṟilēṉ aṭiyēṉ
kāṇum āṟu iṉi ~uṇṭu* eṉil aruḷē.*

I, who am a servant, did not get to see anything [being] there,[650]
so that my heart feels refreshed inside:
none of[651] the children's good games endowed with victory[652] starting from
[Your] spreading an umbrella with the hill,
[Your] performing the beautiful *kuravai*-dance[653] and the dance with waterpots,[654]
[Your] smashing the wood-apple tree with a calf,
and [Your] treading on Kāliya's head with the feet!

---

[650] This is a possible reference to where Kṛṣṇa grew up.
[651] Literally, 'all the children's good games.'
[652] Velukkudi (2008: 7.9) suggests another reading by attributing *veṉṟi* to *piḷḷai* rather than *viḷaiyāṭṭam* ('the good games of the victorious children'); Uttamūr (1999: 70) informs us that some scholars read it as 'the games of the good children.'
[653] Uttamūr (1999: 70) takes *kuravai kōttatum* as 'joining [hands for performing] the *kuravai*-dance.'
[654] Uttamūr (1999: 70) explains that in this dance, one is supposed to carry many pots on the head, and juggle other pots held on the shoulders and hands, throwing them in the air.

In Public domain. Digitization Muthulakshmi Research Academy

If there is a means for me [who am a servant], to see [all that],
[do] bestow [it upon me].

7.9. Commentary

◆*kuṉṟiṉāl kuṭai kavittatum* – '[Your] spreading an umbrella with the hill, and...'

இடையரும் பசுக்களும் தொலையும்படியாக இந்ரன் கல்வஷூ-மாக வஷிூத்தபடியாலே மலையை எடுத்துக் குடையாகத் யரித்-ததும்

iṭaiyarum pacukkaḷum tolaiyumpaṭiyāka indraṉ kalvarṣamāka varṣittapaṭiyālē malaiyai eṭuttu+ kuṭaiyāka+ dharittatum

→ Along with [Your] holding up the mountain as an umbrella, having lifted [it], because Indra rained rock showers so that the cowherds and the cows perish;

◆*kōla+ kuravai kōttatum* – 'and [Your] performing of the beautiful *kuravai*-dance'

உரூநீயமான குரவைக் கூத்திலே ஸ்ரீமொவிமாரோடு ஒக்கத் தன்னையும் கோத்ததும்

darśanīyamāṉa kuravai+ kūttilē śrīgopimārōṭu okka+ taṉṉaiyum kōttatum

→ And [Your] arranging Yourself together with the divine Gopīs in the *kuravai*-dance that is worthy of being seen;

◆*kuṭam āṭṭum kaṉṟiṉāl viḷavu* eṟintatum* – 'and [Your] smashing of the wood-apple tree with a calf'

ஒருவன் கன்ரய் ஒருவன் விளாவாய் வந்த இருவரையும் சேர முடித்ததுவும்

oruvaṉ kaṉṟāy oruvaṉ viḷāvāy vanta iruvaraiyum cēra muṭittatuvum

→ And [Your] finishing off together both [asuras] who had come, the one as a calf [and] the other as a wood-apple tree;

◆*kālāl kāḷiyaṉ talai mitittatum mutal ā* – 'starting from (...) [Your] treading on Kāliya's head with the feet'

In Public domain. Digitization Muthulakshmi Research Academy

நான் ஆசைப்பட்டுப் பெருத் திருவடிகளைக் கொண்டு ஆஸுர-ப்ரக்ருதியான காளியன் தலையிலே மிதித்ததும் முதலாக

nāṉ ācaippaṭṭu+ peṟā+ tiruvaṭikaḷai+ koṇṭu āsuraprakṛtiyāṉa kāḷiyaṉ talaiyilē mitittatum mutalāka

→ And, starting with [Your] treading on the head of Kāliya, who was of the nature of an asura, with [Your] sacred feet that I [i.e. Devakī] desired but did not get;

•*veṉṟi cēr piḷḷai nal viḷaiyāṭṭam* – 'the children's good games endowed with victory'

வீரப்பாட்டுக்கும் மௌர்யத்துக்கும் சேர்ந்திருக்கிற அதிமனோ-ஹரமான

vīrappāṭṭukkum mauḍhyattukkum cērntu irukkiṟa atimanoharamāṉa*

→ [Games] that are very captivating and that are fit for [Your] heroism and [Your child-like] innocence[655];

•*aṉaittilum aṅku* eṉ+ uḷḷam uḷ kuḷira oṉṟum kaṇṭiṭa+ peṟṟilēṉ aṭiyēṉ* - 'I, who am a servant, did not get to see anything so that my heart feels refreshed inside at [seeing] there all...'

இவை காண்கையே ப்ரயொஜநமாக இருக்கிற நான் ஒன்றும் காணப்பெற்றிலேன்.

ivai kāṇkaiyē prayojanamāka irukkiṟa nāṉ oṉṟum kāṇa+ peṟṟilēṉ.

→ I, who have as the purpose [of my life] only seeing these, did not get to see anything.

•*kāṇum āṟu* iṉi ~uṇṭu* eṉil aruḷē* – 'If there is a means for me [who am a servant] to see [all that], [do] bestow [it upon me]'

நீ நிநைத்தால் செய்யவொண்ணுததில்லை. நான் இதை காணும்-படி அருளவேணும்.

nī niṉaittāl ceyya ~oṇṇātatu illai. nāṉ itai kāṇumpaṭi aruḷa vēṇum.*

---

[655] Literally, 'ignorance.' But often in Tamil literature, ignorance in women [and children?] is a reference to their innocence.

In Public domain. Digitization Muthulakshmi Research Academy

→ There is nothing [You] cannot do if You think [it]. Do bless [me] so that I see [all] this.

pācuram 7.10

வஞ்ச மேவிய நெஞ்சுடைப் பேய்ச்சி
வரண்டு நார்நரம் பெழக்கரிந் துக்க
நஞ்ச மார்தரு சுழிமுலை யந்தோ
சுவைத்து நீயருள் செய்து வளர்ந்தாய்
கஞ்ச னுள்கவர் கருமுகி லெந்தாய்
கடைப்பட் டென்வெறி தேமுலை சுமந்து
தஞ்ச மேலொன்றி லேனுய்ந்திரு ந்தேன்
றக்க தேநல்ல தாயைப்பெற் றாயே.

vañcam mēviya neñcu uṭai+ pēycci*
varaṇṭu nār narampu eḻa+ karintu* ukka*
nañcam ār taru culi mulai ~antō
cuvaittu nī ~aruḷ ceytu vaḷarntāy
kañcaṉ nāḷ kavar[656] karu(m) mukil entāy
kaṭaippaṭṭēṉ veṟitē mulai cumantu
tañcam mēl oṉṟu ilēṉ uyntu* iruntēṉ*
takkatē nalla tāyai+ peṟṟāyē.

Alas! You grew up bestowing grace
[by] tasting the guileful poison-filled breast
that the demoness possessing a heart in which deceit dwelt[657] gave [to You],
so that [she], having been dried out,

---

[656] Uttamūr (1999: 70) points out the possibility of splitting this as *kañcaṉ āḷ kavar* ('[He] who robbed Kaṃsa's men [of their lives].'

[657] *mēviya* can also mean 'that desired' ('a heart that desired deceit'), according to Uttamūr (1999: 70).

In Public domain. Digitization Muthulakshmi Research Academy

[her] sinews and nerves came out,[658]
[and] were charred and scattered.[659]
O my dark cloud[-like] Father, who robbed Kaṃsa [of his] days!

I have become the lowest, bearing breasts uselessly.
I, who have no better refuge, have merely subsisted [for You].
You have indeed obtained a suitably good mother![660]

7.10. Commentary

◆*vañcam mēviya neñcu* uṭai+ pēycci* – 'the demoness possessing a heart in which deceit dwelt'

இவனைக்கண்டால் செவ்வியராக இருக்கவிறே கடவது; கண்டு-வைத்து வஞ்சத்திலே பொருந்தின டீஷதனெ

ivaṉai+ kaṇṭāl cevviyarāka irukkaviṟē kaṭavatu; kaṇṭuvaittu vañcanattilē poruntiṉa pūtanai

→ If [people] see Him, they shall indeed remain upright.
Pūtanā, who abided in deceit [even] after seeing [Him];

---

[658] Literally, *eḻu* means 'to rise, to increase, to appear' (TL).

[659] A reference to Pūtanā getting killed by Kṛṣṇa. Uttamūr (1999: 70) suggests the following gloss: '...so that, Pūtanā having [had her] flesh and blood dried up, her sinews, which dried up like [bark] fibre, appeared outside [and] were charred and scattered.'

[660] Velukkudi (2008: 7.10) mentions that it could either be a reference to Yaśodā, whom Kṛṣṇa obtained as a foster mother, or to Devakī herself, whom He has now got back after years of separation. The latter seems to be Uttamūr's (1999: 71) view. But since the whole *pācuram* is about how Pūtanā fed Kṛṣṇa and died in the process, it seems to me that Devakī, with irony directed at herself and a feeling of guilt, refers to that demoness that Kṛṣṇa had to resort to when in need of a mother. Since His own mother was not nearby to feed and nurture Him, it was only natural that He should get Himself what mother He could. Annangaracharya (1966: 44) understands this sentence in a similar way, although he believes this to be a reproach addressed at Kṛṣṇa, taking *takkatē* as a rhetorical question; he explains thus, 'When You needed breast milk, leaving me aside, leaving Yaśodā aside, You held onto Putanāl Is this suitable?'

In Public domain. Digitization Muthulakshmi Research Academy

◆*varaṇṭu nār narampu* eḷa+ karintu* ukka* – 'so that [she] having been dried out, [her] sinews and nerves came out, [and] were charred and scattered'

ஊன்ஸமும் உள்ளுண்டான உதிரமும் முலைப்பாலோடே கொழித்துக்-கொண்டுப் புறப்பட, மெலிந்த உடம்பு நார்நரம்பும் தோலுமாம்படி கரிந்துக்க

māṃsamum uḷ+ uṇṭāṉa utiramum mulaippālōṭē koḻittukkoṇṭu+ puṟappaṭa, śeṣitta uṭampu nār narampum tōlum āmpaṭi karintu ukka*

→ So that the flesh and the blood that was inside ooze out along with breast milk, having come to the surface, so that what remains of the body[661] becomes [mere] fibres and nerves and skin, [and] is charred and scattered.

◆*nañcam ār taru cuḻi mulai ~antō cuvaittu nī ~aruḷ ceytu vaḷarntāy* – 'Alas! You grew up bestowing grace [by] tasting the guileful poison-filled breast that [she] gave [You]'

கிடந்த சூழ்ச்சயத்தையும் இழக்கவற்ருய் மிக்க நஞ்சையுடைத்-தாய், கொவத்தையுமுடைத்தாயிருக்கிற முலையை யாஹகமாக உண்டருளி வளர்ந்தாய்.

kiṭanta āśrayattaiyum iḻakkavaṟṟāy mikka nañcai ~uṭaittāy, kopattaiyum uṭaittāy irukkiṟa mulaiyai dhārakamāka uṇṭu aruḷi vaḷarntāy.*

→ You grew up gracing to feed on the breast [milk] - which possessed much poison that was capable of forfeiting even the shelter where [it] lay [i.e., the body], and which also had wrath - as [Your] sustenance.

◆*kañcaṉ nāḷ kavar karu(m) mukil entāy* – 'O my dark cloud[-like] Father who robbed Kaṃsa [of his] days!'

கம்ஸனுடைய சூயுஷ்ஸை சுவாஹரித்து அத்தாலே ஏறின புகரை உடைய வடிவையுடையையாய், அச்செயலாலும் வடிவழ-காலும் என்னை எழுதிக்கொண்டவனே!

---

[661] Literally, 'the body that remains.'

In Public domain. Digitization Muthulakshmi Research Academy

kaṃsaṉuṭaiya āyussai apaharittu attālē ēṟiṉa pukarai uṭaiya vaṭivai ~uṭaiyaiyāy, a+ ceyalālum vaṭivaḻakālum eṉṉai eḻutikkoṇṭavaṉē!

→ Being One with a body that has a beauty that, [with You] having robbed Kaṃsa of [his] life, increased with that, O You who took me in writing [as a slave] through that act and the beauty of [Your] form!

◆ *kaṭaippaṭṭēṉ veṟitē mulai cumantu* – 'I have become the lowest, bearing breasts uselessly'

முலை நெறித்தபோது உண்பான் ஒரு பிள்ளையைப் பெற்றுவைத்துப் பெறாதே வ்யூமா இருக்கையாலே எத்தனையேனும் தண்ணியாரிலும் தாழ்ந்தேன்.

mulai neṟittapōtu uṇpāṉ oru piḷḷaiyai+ peṟṟuvaittu+ peṟātē vyarthamā irukkaiyālē ettaṉaiyēṉum taṇṇiyārilum tāḻntēṉ.

→ I have become lower than the lowest,[662] because of [my breasts] remaining useless, due to [my] not getting [the good fortune to suckle] even after begetting a child to feed when the breasts suffered from inflammation.[663]

◆ *tañcam mēl oṉṟu* ilēṉ uyntu* iruntēṉ* - 'I, who have no better refuge, have merely subsisted [for You]'

வேறு யாரகரில்லாமையாலே ப்ராணன்களை வருந்தி யரித்திருந்தேன்.

vēṟu dhārakar illāmaiyālē prāṇaṉkaḷai varunti dharittu iruntēṉ.*

---

[662] Literally, 'the inferior ones.'

[663] The verb *neṟi-t-tal* does not have such a meaning in the TL. The VG defines *mulai neṟitta pōtu* as *mulai+ pāl koṭukkum pōtu* ('while breastfeeding'). But the word *neṟi-kaṭṭu* means 'inflammation of the lymphatic gland' (TL), so Piḷḷai may have meant that here. Besides, Velukkudi (2008: 7.10) makes a similar suggestion by glossing *mulai neṟitta pōtu* as *mulai kaṭutta pōtu* ('when the breast throbbed and pained,' with *kaṭu-ttal* meaning 'throb and pain or pain' according to the TL). It is therefore likely that it is a reference to Devakī suffering from breast engorgement, being unable to breastfeed her child who she had to part with immediately after delivery.

In Public domain. Digitization Muthulakshmi Research Academy

→ Because of not having any other support, I have borne my life's breaths,[664] having made great efforts.

◆*takkatē nalla tāyai+ peṟṟāyē* – 'You have indeed obtained a suitably good mother!'

முலைப்பால் சுவைக்ஷிதமானபோது உனக்குத் தருகைக்கு நல்ல தாயைப் பெற்றாயே.

mulaippāl apekṣitam āṉapōtu uṉakku+ tarukaikku nalla tāyai+ peṟṟāyē.

→ When breast milk was required, [You] got a good mother to give [it] to You!

pācuram 7.11

மல்லை மாநகர்க் கிறையவன் றன்னை
வான்செ லுத்திவந் தீங்ஙன[665]மாயத்
தெல்லை யிற்பிள்ளை செய்வன காணுத்
தெய்வத் தேவகி புலம்பிய புலம்பல்
கொல்லி காவலன் மாலடி முடிமேற்
கோல மாங்குல சேகரன் சொன்ன
நல்லி சைத்தமிழ் மாலைவல் லார்கள்
நண்ணு வாரொல்லை நாரண னுலகே.

mallai mā nakarkku iṟaiyavaṉ taṉṉai*
vāṉ celutti vantu īṅṅaṇam māyattu**
ellai ~il piḷḷai ceyvaṉa kāṇā+
teyva+ tēvaki pulampiya pulampal

---

[664] Traditionally, it is believed that life breaths are five in number, namely *prāṇa, apāna, vyāṇa, udāna* and *samāna* (see Apte, *pañcan*).

[665] Uttamūr (1999: 71) adopts the variant *tīṅkaṇai*, and joins *īṅku* ('here') with *aṇai* ('embrace') for 'who came [to her] here [in Mathurā] and embraced [her].'

In Public domain. Digitization Muthulakshmi Research Academy

kolli kāvalaṉ māl aṭi muṭi mēl
kōlam ām kulacēkaraṉ coṉṉa
nal+ icai+ tamiḻ mālai vallārkaḷ
naṇṇuvār ollai nāraṇaṉ ulakē.

Those who master the good musical Tamil garland—
by Kulacēkaraṉ, the guardian of Kolli,
whose crown of the head is embellished by Māl's feet,
who uttered the lament cried out by
the divine Devakī, who did not see the deeds of limitless maya of [her] Son, who came [to her] thus,
having dispatched to heaven the chief of the great, rich city[666]—
shall rapidly reach Nārayaṇa's world itself.

7.11. Commentary

நிமத்தில் - *nigamattil* – in conclusion

•*mallai mā nakarkku* iṟaiyavaṉ taṉṉai* – 'the chief of the great, rich city'

மிக்க ஸம்பத்தையுடைய ஸ்ரீமதுரைக்கு நிர்வாஹகனான கம்ஸனைத் தான் கைத்தொட்டு முடிக்கையாலே வீரஸ்வர்க்கத்திலே போகட்டு

mikka sampattai~ uṭaiya śrīmathuraikku nirvāhakaṉāṉa kaṃsaṉai+ tāṉ kai+ toṭṭu muṭikkaiyālē vīrasvargattilē pōkaṭṭu

→ Having thrown Kaṃsa, who was the protector of the sacred Mathurā that had great wealth, in the warriors' heaven, due to [His] finishing [him] off with His [own] hands[667];

---

[666] Uttamūr (1999: 71) glosses *mallai* as *mallaśreṣṭhaṉāṉa* ('who was the best among wrestlers'), especially since Kaṃsa was a good wrestler. He additionally points out that *mallai* could be the corrupted form of the name *maturai*. He also takes *mā* as 'wealthy.'

[667] *uṇṭu* ('having eaten') is the definition that the VG gives for *kai-toṭṭu* (which literally means 'having touched with the hands').

In Public domain. Digitization Muthulakshmi Research Academy

◆*vantu* īṅṅaṉam, ityādi* – 'who came thus,' etc.

கம்ஸவதம் பண்ணி இங்கே வந்து கிட்டின ஆசரயசேஷிதங்களுக்கு ஸவயிின்றியிலே இருக்கிற கிருஷ்ணனுடைய பாலசேஷிதங்களை காணுமையாலே

kaṃsavadham paṇṇi iṅkē vantu kiṭṭiṉa āścaryaceṣṭitaṅkaḷukku avadhi ~iṉṟiyilē irukkiṟa kṛṣṇaṉuṭaiya bālaceṣṭitaṅkaḷai kāṇāmaiyālē

→ Because of not seeing the childhood acts of Kṛṣṇa, whose wonderful acts are without limits, [and] who came and approached [her] here, having killed Kaṃsa;

◆*teyva+ tēvaki pulampiya pulampal* – 'the lament cried out by the divine Devakī'

இவன் சேஷிதங்களை ஸநுபவிக்கப் பெறுத இழவையுமுடையளாய் இவனைப் பிள்ளையாகப் பெறுகைக்கீடான பாக்யத்தைப் பண்ணின தெவகியார் புலம்பிய பாசுரத்தை

ivaṉ ceṣṭitaṅkaḷai anubhavikka+ peṟāta iḻavaiyum uṭaiyaḷāy ivaṉai+ piḷḷaiyāka+ peṟukaikku īṭāṉa bhāgyattai+ paṇṇiṉa devakiyār pulampiya pācurattai*

→ The *pācuram* uttered [lamentingly] by the revered Devakī, who experienced the loss that was not getting to enjoy His acts *and* had a fortune suitable for begetting Him as [her] child;

◆*kolli kāvalaṉ* - 'the guardian of Kolli'

'கொல்லி' என்கிற படைவீட்டுக்கு நிவாஹகரானவர்

'kolli' eṉkiṟa paṭaivīṭṭukku nirvāhakar-āṉavar

→ The protector of the capital called Kolli;

◆*māl aṭi muṭi mēl kōlam-ām kulacēkaraṉ* - 'Kulacēkaraṉ (...) whose crown of head is embellished by Māl's feet'

ஸர்வேச்வரன் திருவடிகளைத் தமக்கு முடிமேல் மாலையாகவுடைய பெருமாள்

sarveśvaraṉ tiruvaṭikaḷai+ tamakku muṭi-mēl mālaiyāka ~uṭaiya perumāḷ

In Public domain. Digitization Muthulakshmi Research Academy

→ Perumāḷ, who has the feet of the Lord of all as a garland on his head;

◆*coṉṉa nal+ icai tamiḻ mālai vallārkaḷ* - 'Those who master the musical Tamil garland [which Kulacēkaraṉ] spoke'

அழகிய இசையோடே கூடின தமிழ்த்தொடை வல்லவர்கள்

aḻakiya icaiyōṭē kūṭiṉa tamiḻ+ toṭai vallavarkaḷ

→ Those who master the Tamil garland combined with beautiful music,

◆*naṇṇuvār ollai nāraṇaṉ ulakē* – 'They shall rapidly reach Nārayaṇa's world'

இங்கே இருந்து சுவதாரத்தில் ஏகதேசத்தை சுநுபவிக்க ஆசைப்பட்டு அது கிடையாதே இருந்து புலம்பாதே, உபயவிபூதிநாயகனைப் பரமபதத்திலே நித்யாநுபவம் பண்ணப்பெறுவார்கள்.

iṅkē iruntu avatārattil ekadeśattai anubhavikka ācaippaṭṭu atu kiṭaiyātē iruntu pulampātē, ubhayavibhūtināyakaṉai+ paramapadattilē nityānubhavam paṇṇa+ peṟuvārkaḷ.

→ They will get to have eternal enjoyment of the Lord of the two worlds in the supreme abode, so that [they] do not remain lamenting at not obtaining [their desire], having wished to enjoy being here in one and the same place during [His] *avatāras*.

In Public domain. Digitization Muthulakshmi Research Academy

Decade 8 - *maṉṉu pukaḻ*

அவதாரிகை - 'தேவகியார் இழந்த இழவு மாத்ரமேயோ? ஸ்ரீ-கௌஸல்யாராய்த் தான் காணப்பெற்றேனே?' என்று, அஸ்மத்-காலத்தில் தாம் இழக்கையாலே அவள் அநுபவத்தைத் திருக்-கண்ணபுரத்திலே அநுபவிக்கிறார்.

avatārikai - 'devakiyār iḻanta iḻavu mātramēyō? śrīkausalaiyārāy+ tāṉ kāṇa+ peṟṟēṉō?' eṉṟu, a+ samakālattil tām iḻakkaiyālē avaḷ anubhavattai+ tiru+ kaṇṇapurattilē anubhavikkiṟār.

→ Introductory note - Saying, 'Is it only the deprivation that the revered Devakī suffered? Did I at least get to see [Him] as the divine, revered Kausalyā [did]?', because of his [i.e. Kulacēkaraṉ's] having lost out [on the experience of living] during the same time as [Rāma], he experiences her enjoyment in the sacred Kaṇṇapuram.

pācuram 8.1

மன்னுபுகழ்க் கௌசலைதன் மணிவயிறு வாய்த்தவனே
தென்னிலங்கைக் கோன்முடிகட் சிந்துவித்தாய் செம்பொன்சேர்
கன்னிநன்மா மதிள்புடைதூழ் கணபுரத்தென் கருமணியே
என்னுடைய வின்னமுதே யிராகவனே தாலேலோ.

maṉṉu pukaḻ+ kaucalai taṉ maṇi vayiṟu vāyttavaṉē
teṉ+ ilaṅkai+ kōṉ muṭikaḷ cintuvittāy cem poṉ cēr
kaṉṉi nal mā matiḷ puṭai cūḻ kaṇapurattu eṉ karumaṇiyē*
eṉ+ uṭaiya ~iṉ+ amutē ~irākavaṉē tālēlō.

O You who flourished in the gem [of a] womb of Kauśālyā of enduring glory!
O You who made the heads of the king of Lankā in the South to be strewn![668]

[668] A reference Rāma's killing of the ten-headed Rāvaṇa.

In Public domain. Digitization Muthulakshmi Research Academy

O Apple of my eye from Kaṇapuram made of red gold,[669]
surrounded on [all] sides by good, big, imperishable ramparts!
O My sweet Nectar! O Rāghava![670] *tālēlō*![671]

8.1. Commentary

◆*maṉṉu pukaḻ+ kaucalai taṉ maṇi vayiṟu vāyttavaṉē* – 'O You who flourished in the gem [of a] womb of Kauśālyā of enduring glory!'

'ஸவெுஶ்வரனைப் பிள்ளையாகப் பெற்றுள்' என்ற நிலைநின்ற புகழையுடைய ஸ்ரீகௌஸலையாருடைய அழகிய வயிற்றில் அவளுக்குப் பிள்ளையாகப் பெற்றவனே!

'sarveśvaraṉai+ piḷḷaiyāka+ peṟṟāḷ' eṉṟa nilainiṉṟa pukaḻai ~uṭaiya śrīkausalaiyāruṭaiya aḻakiya vayiṟṟil avaḷukku+ piḷḷai ~āka+ peṟṟavaṉē!

→ O You who got to be her child in the beautiful womb of the divine, revered Kausalyā with a fame that has stood firm, which is that 'She begot the Lord of all as [her] child'!

◆*teṉ+ ilaṅkai+ kōṉ muṭikaḷ cintuvittāy* – 'O You who made the heads of the king of Lankā in the South to be strewn!'

இலங்கைக்கு நிவுாஹகுனை இராவணனுடைய முடிகள் பத்தையும் திருச்சரங்களாலே சிதறப் பண்ணினவனே! இத்திரு-மொழியிறே ராமாவதாரத்தில் மிகை; ஆகையாலே இச்சந்தை.

ilaṅkaikku nirvāhakaṉāṉa irāvaṇaṉuṭaiya muṭikaḷ pattaiyum tiru+ caraṅkaḷālē citaṟa+ paṇṇiṉavaṉē! i+ tirumoḻiyiṟē rāmāvatārattil mikai; ākaiyālē i+ cantai.

→ O You who made all the ten heads of Rāvaṇa, who was the protector of Laṅkā, scatter with [Your] sacred arrows! It is [what is mentioned in] this *tirumoḻi* that is the great[est] [event] in the *avatāra* as Rāma;[672] hence this utterance.

---

[669] Uttamūr (1999: 74) suggests that *cēr* can also mean 'like,' in which case it qualifies *eṉ karumaṇiyē* ('O Apple of my eye').
[670] An epithet of Rāma, Him being a descendant of Emperor Raghu.
[671] See fn619.
[672] i.e., the killing of Rāvaṇa.

In Public domain. Digitization Muthulakshmi Research Academy

◆*cem poṉ cēr kaṇṇi nal mā matiḷ puṭai cūḻ kaṇapurattu* eṉ karumaṇiyē* – 'Oh Apple of my eye from Kaṇapuram made of red gold, surrounded [on all] sides by good, big, imperishable ramparts!'

அழிவில்லாத மதிளாலே சூழ்ந்த திருக்கண்ணபுரத்திலே எனக்கு ஊஷிக்கு நிவூாஹகனுய் நிற்கிறவனே!

aḻivu illāta matiḷālē cūḻnta tiru+ kaṇṇapurattilē eṉakku dṛṣṭikku nirvāhakaṉāy niṟkiṟavaṉē!*

→ O You who stand as the Protector to my eyes, in the sacred Kaṇṇapuram that indestructible ramparts surround!

◆*eṉ+ uṭaiya ~iṉ+ amutē* – 'O My sweet Nectar!'

தெவர்கள் சுஜூதம் போலன்றியே எனக்கு சுஜூதமானவனே!

devarkaḷ amṛtam pōl aṉṟiyē eṉakku amṛtam-āṉavaṉē!

→ O You who are my Nectar [which is] unlike the nectar of the celestials!

◆*irākavaṉē tālēlō* – 'O Rāghava! *tālēlō*!'

தெவர்களுடைய சுஜூதம் உப்புச்சாறிறே; அதன்றிறே இவருடைய சுஜூதம் இருக்கிறபடி.

devarkaḷuṭaiya amṛtam uppuccāṟiṟē; atu aṉṟiṟē ivaruṭaiya amṛtam irukkiṟa paṭi.*

→ The nectar of the celestials is indeed salty ocean water.[673] This is not the way that his [Kulacēkaraṉ's] nectar is.

pācuram 8.2

புண்டரிக மலரதன்மேற் புவனியெல்லாம் படைத்தவனே
திண்டிறலாள் தாடகைதன் னுரமுருவச் சிலைவளைத்தாய்

[673] It seems that in the Śrīvaiṣṇava context, the celestials' nectar is often referred to as such; the TL gives as a second meaning of *uppu + cāṟu*, 'Nectar produced at the churning of the ocean,' pointing out it belongs to the Vaiṣṇava jargon and quoting from the *īṭu*. It is worth remembering that *uppu* means salt in Tamil.

In Public domain. Digitization Muthulakshmi Research Academy

கண்டவர்தம் மனம்வழங்கும் கணபுரத்தென் கருமணியே
எண்டிசையு மாளுடையா யிராகவனே தாலேலோ.

puṇṭarika(m) malar ataṉ mēl puvaṉi ~ellām paṭaittavaṉē
tiṇ tiṟalāḷ tāṭakai taṉ uram uruva+ cilai vaḷaittāy
kaṇṭavar tam maṉam vaḻaṅkum kaṇapurattu eṉ karumaṇiyē*
eṇ ticaiyum āḷ uṭaiyāy[674] *irākavaṉē tālēlō.*

O You who created the whole earth on that lotus blossom![675]
You who bent the bow for piercing the bosom of Tāḍakā
of robust vigour![676]
O Apple of my eye from Kaṇapuram [seeing whom] the beholders offer
their hearts!
O You to whom all eight directions are subservient! O Rāghava! *tālēlō*!

8.2. Commentary

◆*puṇṭarikam, ityādi* – 'lotus,' etc.

திருநாலீகஉலத்திலே லொகமெல்லாம் ஸ்ருஷ்டித்தவனே!

tiru nābhīkamalattilē lokam ellām sṛṣṭittavaṉē!

→ O You who created the whole world in the lotus [that springs out of] the sacred navel!

◆*tiṇ tiṟal ityādi* – 'robust vigour,' etc.

ஸ்ருஷ்டிக்குமதன்றியே, பயிரைச்செய்து களைபிடுங்குமாப்போலே, ஸுஸ்ரவஸ்ஸுத்தைப் போக்கினபடி, திண்ணிய திறலையுடையளான தாடகை உரத்தை மறுபாடுருவ வில்லை வளைத்தவனே!

---

[674] Similar to *āḷ-uṭaiyāṉ*, this could be a lexicalised expression meaning 'One who has accepted a person as servant' or simply 'Lord, Supreme Being' (TL). Both meanings, which have very similar connotations, can be applied here.

[675] Kulacēkaraṉ must mean that Viṣṇu created the world via Brahmā, whom He caused to appear on the lotus that sprung out of His navel. This is described in the 5th chapter of *Viṣṇu Purāṇa*.

[676] A reference to the killing of Tāḍakā in the BK of the VR.

In Public domain. Digitization Muthulakshmi Research Academy

sṛṣṭikkumatu aṉṟiyē, payirai+ ceytu kaḷai piṭuṅkumā+ pōlē, āsura-vargattai+ pōkkiṉa paṭi, tiṇṇiya tiṟalai ~uṭaiyaḷāṉa tāḍakai urattai maṟupāṭu* uruva villai vaḷaittavaṉē!*

→ The way [You] not only created [the world] but [also] removed the asura kind, like [the one] who grows crops removes the weeds, O You who bent the bow so that [the arrow] would penetrate through to the other side of the chest of Tāḍakā, who was robustly vigourous!

◆*kaṇṭavar tam maṉam vaḻaṅkum kaṇapurattu* eṉ karumaṇiyē* – 'O Apple of my eye from Kaṇapuram [seeing whom] the beholders offer their hearts!'

கண்டவர்கள் நெஞ்சுகளைத் தாங்களும் இசைந்து கொடுக்-கும்படி திருக்கண்ணபுரத்திலே நிற்கிறவனே!

kaṇṭavarkaḷ neñcukaḷai+ tāṅkaḷum icaintu koṭukkumpaṭi tiru+ kaṇṇapurattilē niṟkiṟavaṉē!

→ O You who stand in the sacred Kaṇṇapuram in [such] a way that those who see [You], give [You their] hearts willingly!

◆*eṇ ticaiyum āḷ uṭaiyāy irākavaṉē tālēlō* – 'O You to whom all eight directions are subservient! O Rāghava! *tālēlō*!'

சுவதாரத்தில் பிற்பாடரான எட்டு திக்கிலுள்ளாரும் வந்து வாழும்படி நின்றவனே!

avatārattil piṟpāṭarāṉa eṭṭu dikkil uḷḷārum vantu vāḻumpaṭi niṉṟavaṉē!

→ O You who have stood [there] so that all the people from the eight directions, who live in times later than the *avatāras*, live!

pācuram 8.3

கொங்குமலி கருங்குழலாள் கௌசலைதன் குலமதலாய்
தங்குபெரும் புகழ்ச்சனகன் றிருமருகா தாசரதீ
கங்கையிலுந் தீர்த்தமலி கணபுரத்தென் கருமணியே
எங்கள்குலத் தின்னமுதே யிராகவனே தாலேலோ.

In Public domain. Digitization Muthulakshmi Research Academy

koṅku mali karum kuḻalāḷ kaucalai taṉ kula(m) matalāy
taṅku perum pukaḻ+ caṉakaṉ tiru marukā tācaratī
kaṅkaiyilum[677] *tīrttam mali kaṇapurattu* eṉ karumaṇiyē*
~eṅkaḷ kulattu iṉ+ amutē~ irākavaṉē tālēlō.*

O You who are the Support[678] of the lineage of Kauśālyā of dark-coloured curls full of fragrance!
O Son of Daśaratha! O sacred Son-in-law of Janaka of great, everlasting fame!
O Apple of my eye from Kaṇapuram rich in [watercourses] purer than the Ganges[679]!
O sweet Nectar of our lineage![680] O Rāghava! *tālēlō*!

8.3. Commentary

◆*koṅku mali karum kuḻalāḷ kaucalai taṉ kula(m) matalāy* – 'O You who are the support of the lineage of Kauśālyā of dark-coloured curls full of fragrance'

மிக்க பரிமளத்தைப் புறப்படவிடுகிற இருண்ட குழலையுடைய ஸ்ரீகௌஸலையாருடைய கு-லத்துக்கு உத்தாரகனானவனே!

mikka parimaḷattai+ puṟappaṭa viṭukiṟa iruṇṭa kuḻalai ~uṭaiya śrīkausalaiyāruṭaiya kulattukku uddhārakaṉāṉavaṉē!

---

[677] In a personal communication (October 2016), Eva Wilden informed me that *ilum* [instead of *iṉum*] as a comparative suffix does not exist in older Tamil texts.

[678] Uttamūr (1999: 75) chooses the meaning 'son' over 'support' for *matalai*. Besides, he points out that some scholars take *kulam* to mean 'excellence' (*ciṟappu*).

[679] *tīrttam* could also mean 'water' or 'sacred bathing ghats,' in which case the phrase could be translated as 'O my dark Sapphire from Kaṇapuram abounding with more watercourses/bathing ghats holier than the Ganges.' Uttamūr (1999: 75) simply understands this as 'Kaṇapuram abounding with watercourses superior to the Ganges.'

[680] Commentators like Annangaracharya (1966: 46) believe that it is Kulacēkaraṉ himself who speaks the words 'the sweet Nectar of our lineage,' thereby drawing the conclusion that the Āḻvār was a kshatriya like Rāma.

In Public domain. Digitization Muthulakshmi Research Academy

→ O You who are the Saviour of the lineage of the divine, revered Kausalyā, who has black curls that emit much fragrance!

◆*taṅku perum pukaḻ+ caṉakaṉ tiru marukā* – 'O sacred Son-in-law of Janaka of great, everlasting fame!'

புகழென்று பிறந்தவையெல்லாம் தங்கும்படி பெரிய புகழை-யுடைய ஸ்ரீஜநகராஜனுக்கு மருமகனெனவனே!

pukaḻ eṉṟu piṟantavai ~ellām taṅkumpaṭi periya pukaḻai ~uṭaiya śrījanakarājaṉukku marumakaṉ-āṉavaṉē!

→ O You who are the Son-in-law of the divine king Janaka, who has such great fame that everything that is called fame resides [in him]![681]

◆*tācaratī* – 'O Son of Daśaratha!'

அவனேடே ஸத்ருஶஸம்பந்தம் பண்ணலாம்படியான பிறப்பை-யுடையவனே!

avaṉōṭē sadṛśasambandham paṇṇalāmpaṭiyāṉa piṟappai ~uṭaiyavaṉē!

→ O You who have a birth that is such that [You] could have a suitable relationship[682] with him [Janaka]!

◆*kaṅkaiyilum tīrttam mali kaṇapurattu* eṉ karumaṇiyē* – 'O Apple of my eye from Kaṇapuram rich in [watercourses] purer than the Ganges!'

கஹாசித்ஸம்பந்தத்தால் வரும் ஶுத்தியொடமிறே கங்கைக்குள்ளது; ஸம்பந்தம் நித்யமாகையாலே அதிலும் ஶுத்தி மிக்கிருக்கிற திருப்-பொய்கையையுடைய திருக்கண்ணபுரத்திலே ஸுலபனெனவனே!

kādācitkasambandhattāl varum śuddhiyogamiṟē gaṅgaikku uḷḷatu; sambandham nityam-ākaiyālē atilum śuddhi mikku* irukkiṟa tiru+ poykaiyai ~uṭaiya tirukkaṇṇapurattilē sulabhaṉāṉavaṉē!*

→ The connection to purification that the Ganges has is indeed [one] that comes from an incidental association [with the Lord]; O You who

---

[681] Literally, '...all that is produced as fame resides [in him].'

[682] The Tamil definition for *sambandham* (spelt as *campantam*) also includes a [marriage] alliance; Aiyangar (Piḷḷai & Aiyangar 1997: 259) therefore says that Rāma's birth was suitable enough for Him to have the honour of marrying Janaka's daughter and thereby having familial relations with him.

In Public domain. Digitization Muthulakshmi Research Academy

are easily [accessible] in sacred Kaṇṇapuram, which has a sacred pond that is more abundant with purity because of the association [with Him] being eternal!

♦*eṅkaḷ kulattu* iṉ+ amutē irākavaṉē tālēlō* – 'O sweet Nectar of our lineage! O Rāghava! *tālēlō!*'

ராஜவம்ஶத்துக்காக ஹொஹ்ஹோதனனவனே!

rājavaṃśattukkāka bhogyabhūtaṉāṉavaṉē!

→ O You who became One [fit] to be enjoyed for the sake of the royal dynasty!

pācuram 8.4

தாமரைமே லயனவஜனப் படைத்தவனே தயரதன்றன்
மாமதலாய் மைதிலிதன் மணவாளா வண்டினங்கள்
காமரங்க ளிசைபாடும் கணபுரத்தென் கருமணியே
யேமருவுஞ் சிலைவலவா யிராகவனே தாலேலோ.

tāmarai mēl ayaṉ avaṉai+ paṭaittavaṉē tayaratan taṉ
mā matalāy maitili taṉ maṇavāḷā vaṇṭu iṉaṅkaḷ*
kāmaraṅkaḷ icai pāṭum kaṇapurattu eṉ karumaṇiyē*
~ē maruvum[683] cilai valavā ~irākavaṉē tālēlō.

O You who created that Brahmā on the lotus!
O Daśaratha's great[684] Son! O Maithilī's[685] Husband!
O Apple of my eye from Kaṇapuram, where swarms of bees hum the *kāmaram*[686] music!

---

[683] A variant of this is *ēmaru vem cilai* – 'cruel bow combined with arrows' (Kiruṣṇamācāriyar 1903: 160).

[684] Taking Piḷḷai's hint, both Annangaracharya (1966: 46) and Velukkudi (2008: 8.4) clarify that *mā* means 'eldest' rather than 'big' or 'great,' as Rāma is Daśaratha's eldest Son; Uttamūr (1999: 76) understands it the same way.

[685] An epithet of Sītā, since She belongs to the Mithilā land.

[686] A melody, a musical mode (TL).

In Public domain. Digitization Muthulakshmi Research Academy

O You who are capable [of mastering] the bow combined with arrows! O Rāghava! *tālēlō!*

8.4. Commentary

◆*tāmarai mēl ayaṉ avaṉai+ paṭaittavaṉē* – 'O You who created that Aja on the lotus!'

கீழ்ச்சொன்ன ஸ்ருஷ்டி பின்னுட்டினபடி

kīḻ+ coṉṉa sṛṣṭi piṉ nāṭṭiṉapaṭi

→ The way the creation mentioned earlier [as being Brahmā's] is subsequently established [as being Nārāyaṇa's][687];

◆*tayarataṉ taṉ mā matalāy* – 'Daśaratha's great Son!'

அறுபதினாயிரமாண்டு மலடு நின்ற சக்ரவர்த்தியினுடைய மலடு தீரப் பிறந்தவனே!

aṟupatiṉāyiram āṇṭu malaṭu niṉṟa cakravartiyiṉ uṭaiya malaṭu tīra+ piṟantavaṉē!

→ O You who were born so that the sterility of the emperor who remained sterile for sixty thousand years would end!

◆*maitili taṉ maṇavāḷā* – 'O Maithilī's husband!'

பிள்ளைபெற்ற ஏற்றத்தின் மேலும், பிறப்பில் வந்த ஏற்றத்துக்கு மேலே, 'யஸ்ய ஸா ஜநகாத்மஜா' என்று பிராட்டியை உனக்கென்று இட்டுப்பிறந்த மேன்மையை உடையவனே!

piḷḷaipeṟṟa ēṟṟattiṉ mēlum, piṟappil vanta ēṟṟattukku mēlē, 'yasya sā janakātmajā' eṉṟu pirāṭṭiyai uṉakku eṉṟu iṭṭu+ piṟanta mēṉmaiyai uṭaiyavaṉē!*

→ O You who have the greatness of [having] the Lady born solely for Your sake, [so as to be] called 'Of Him, to whom the Daughter of Janaka

---

[687] If we opt for the lexicalised meaning of *piṉṉāṭṭutal* ('to follow in the wake'), which the TL illustrates with an example from the commentary on PTA, then the following sentence can be obtained: 'the way [this mention] follows in the wake of the creation mentioned earlier [as being Viṣṇu's].'

In Public domain. Digitization Muthulakshmi Research Academy

belongs' [VR 3.35.18a], more than the greatness of begetting a child [i.e., Brahmā], more than the greatness that came with [His] birth [as Daśaratha's son]!

◆*kāmaraṅkaḷ icai pāṭum kaṇapurattu* eṉ karumaṇiyē* – 'O Apple of my eye from Kaṇapuram, where swarms of bees sing the *kāmaram* music!'

வண்டினங்கள் 'காமரம்' என்கிற பண்ணிலே இசைபாடுகிற திருக்கண்ணபுரத்திலே ஸஹிஹிதனனவனே!

vaṇṭu iṉaṅkaḷ 'kāmaram' eṉkiṟa paṇṇilē icai pāṭukiṟa tiru+ kaṇṇapurattilē sannihitaṉāṉavaṉē!*

→ O You who are present in the sacred Kaṇṇapuram, where swarms of bees hum in the melody called *kāmaram*!

◆*ē maruvum cilai valavā irākavaṉē tālēlō* – 'O Rāghava who is capable [of mastering] the bow combined with arrows! *tālēlō!*'

ஆரேனும் பிடிக்கிலும் ஏவிலே மூட்டும் ஸ்ரீஸாஜூத்தை உன் நிஸனவிலே வரும்படி செலுத்த வல்லவனே!

ārēṉum piṭikkilum ēvilē mūṭṭum śrīśārṅgattai uṉ niṉaivilē varumpaṭi celutta vallavaṉē!

→ O You who are capable of discharging the divine Śārṅga – which improves the shooting [of] whoever holds [it][688] – so that it acts according to Your design!

pācuram 8.5

பாராளும் படர்செல்வம் பரதநம்பிக் கேயருளி
யாராவன் பிஸாயவஞே டருங்கான மடைந்தவனே
சீராளும் வரைமார்பா திருக்கண்ண புரத்தரசே
தாராளும் நீண்முடியென் ருசரதீ தாலேலோ.

pār āḷum paṭar celvam parata nampikkē ~aruḷi
~ārā ~aṉpu iḷaiyavaṉōṭu* arum kāṉam aṭaintavaṉē*

---

[688] *mūṭṭu* is defined by the TL as 'kindle', 'increase' and 'stimulate' inter alia.

In Public domain. Digitization Muthulakshmi Research Academy

cīr āḷum varai mārpā tirukkaṇṇapurattu aracē*
tār āḷum[689] *nīḷ muṭi ~eṉ tācaratī tālēlō.*

Bestowing the expansive wealth of reigning over the earth on the noble Bharata himself,

O You, who reached the difficult forest with the younger brother [who bears You] love that is not satiated![690]

O You with a mountain[-like] chest reigned by excellence!

O King of Tirukaṇṇapuram! O my Dāśarathi[691] with long hair[692] reigned by a garland, *tālēlō*!

8.5. Commentary

◆*pār āḷum paṭar celvam parata nampikkē ~aruḷi* – 'Bestowing the expansive wealth of reigning over the earth on the noble Bharata himself'

ஸூஜிப்பரப்படைய ஆளக்கடவதான பெரிய ஸம்பத்தை பார-தந்த்ரயுணங்களால் பூண்டானாயிருக்கிற ஸ்ரீபரதாழ்வானுக்கே அருளி

bhūmi+ parappu aṭaiya āḷa+ kaṭavatāṉa periya sampattai pāratantrya-guṇaṅkaḷāl pūrṇaṉāy irukkiṟa śrībharatāḻvāṉukkē aruḷi*

→ Having bestowed the great wealth of completely ruling over the expanse of the earth upon the divine Bharat'āḻvāṉ, who is complete with the qualities of utter dependence [on Him],

◆*ārā ~aṉpu* iḷaiyavaṉōṭu* arum kāṉam aṭaintavaṉē* – 'O You, who reached the difficult forest with the younger brother [who bears You] love that is not satiated!'

---

689 *tārārum* (probably *tār* + *ārum*, i.e., abounding in garlands') is a variant (Kiruṣṇamā-cāriyar 1903: 160).

690 A reference to Lakṣmaṇa.

691 Literally, 'the Son of Daśaratha.'

692 Uttamūr takes (1999: 77) *muṭi* to mean 'crown.'

In Public domain. Digitization Muthulakshmi Research Academy

அவனைப்போலே நியமித்தவிடத்தில் பிரிந்திருக்க மாட்டாதே 'கூரூஷ்வ ஊம்' என்னும் இளையபெருமாளோடே கூடி, ஒருவராலும் இயங்கவொண்ணாத ஊஷ்ஸத்ஸ்வப்ரசாரமான காட்டிலே ப்ரவெஶித்-தவனே!

avaṉai+ pōlē niyamitta~ iṭattil pirintu irukka māṭṭātē 'kuruṣva māṃ' eṉṉum iḷaiyaperumāḷōṭē kūṭi, oruvarālum iyaṅka ~oṇṇāta duṣṭasattva-pracuramāṉa kāṭṭilē praveśittavaṉē!*

→ Having joined the young Perumāḷ[693]- who says 'Make me [Your servant]' [VR 2.31.24],[694] unable to remain separated [from Rāma] in the place designated [by Him], unlike him [Bharata][695] - O You who entered the forest abounding with wicked beings, which no one was able to frequent!

◆*cīr āḷum varai mārpā* – 'O You with a mountain[-like] chest reigned by excellence!'

வீரஶ்ரீ நிவ்ராஹகனானதுவும்

vīraśrī nirvāhakaṉ-āṉatuvum

→ And [Your] becoming the Protector of the wealth of bravery;

◆*tār āḷum nīḷ muṭi eṉ tācaratī tālēlō* – 'O my Dāśarathi with long hair reigned by a garland, *tālēlō*!'

சூயிராஜ்யஸூசகமான மாலையோடு கூடின முடியையுடைய சக்ரவத்திருமகனே!

ādhirājyasūcakamāṉa mālaiyōṭu kūṭiṉa muṭiyai ~uṭaiya cakravarti+ tirumakaṉē!

---

[693] i.e., Lakṣmaṇa.

[694] This sloka is not in the critical edition of the text.

[695] The *teṉkalai* acharyas point out that although both Bharata and Lakṣmaṇa were devoted to Rāma, their devotion was different. Bharata submits against his will to Rāma's injunction that he should go back to Ayodhyā and rule on His behalf. However, Lakṣmaṇa refuses to obey Rāma's words ordering him to stay back in Ayodhyā. Instead, follows Him to the forest, as per his own wish to serve Him. The former is an example of *pāratantrya* ('dependance'), while the latter of *śeṣatva* ('subservience'). See fn478 on *śeṣatva*.

In Public domain. Digitization Muthulakshmi Research Academy

→ O divine Son of the emperor,[696] who has tufts of hair which are joined with garlands that indicate the supremacy of the king!

pācuram 8.6

சுற்றமெல்லாம் பின்ருெடரத் தொல்கான மடைந்தவனே
அற்றவர்கட் கருமருந்தே யயோத்திநகர்க் கதிபதியே
கற்றவர்கள் தாம்வாழுங் கணபுரத்தென் கருமணியே
சிற்றவைதன் சொற்கொண்ட சீராமா தாலேலோ.

cuṟṟam ellām piṉ toṭara tol kāṉam aṭaintavaṉē
~aṟṟavarkaṭku arum maruntē ~ayōtti nakarkku* atipatiyē*
kaṟṟavarkaḷ tām vāḻum kaṇapurattu eṉ karumaṇiyē*
ciṟṟavai taṉ col koṇṭa cīrāmā tālēlō.

O You who reached the ancient forest as all the kinsmen followed behind!
O rare Remedy to the renouncers! O King of the city of Ayodhyā!
O Apple of my eye from Kaṇapuram, where the learned people live!
O Śrīrāma, who accepted the younger stepmother's word![697] *tālēlō*!

8.6. Commentary

◆*cuṟṟam ellām piṉ toṭara tol kāṉam aṭaintavaṉē* – 'O You who reached the ancient forest as all the kinsmen followed behind!'

'எல்லாரும் போனுர்களோ, சிறிதிடம் போய் மீண்டாரென்றன்ருே சொல்லிற்று?' என்ன - 'கூஹம் ஸவ்யம் கரிஷ்யாமி' என்று சொன்ன எல்லாஅடிமையும் செய்யும் இளையபெருமாள் கூடப்போகையாலே எல்லா வஸுக்களும் கூடப்போனுர்களாய்த்திறே என்று எம்பெருமானுர் அருளிச்செய்தார்.

---

[696] *cakravarti+ tiru makaṉ* is an epithet for Rāma in the Śrīvaiṣṇava tradition, *cakravarti* being a reference to Daśaratha.
[697] A reference to Rāma accepting Kaikeyī's words ordering Him to go to the forest.

In Public domain. Digitization Muthulakshmi Research Academy

'ellārum pōṉārkaḷō, ciṟitu iṭam pōy mīṇṭār eṉṟu* aṉṟō colliṟṟu?' eṉṉa - 'ahaṃ sarvaṃ kariṣyāmi' eṉṟu coṉṉa ellā aṭimaiyum ceyyum iḷaiyaperumāḷ kūṭa+ pōkaiyālē ellā bandhukkaḷum kūṭa+ pōṉārkaḷ-āyttiṟē eṉṟu emperumāṉār aruḷicceytār.*

→ When [one] asked, 'Did everyone go? Is it not said that having gone for a short distance, they returned?' Emperumāṉār [Rāmānuja] graciously said, 'Because of the accompanying of the young Perumāḷ, who said, "I will do everything" [VR 2.28.10c] [and] who renders all the services, it is indeed as if all [His] relatives went.'

◆*aṟṟavarkaṭku* arum maruntē* - 'O rare Remedy to the renouncers!'

'ஸஹ பூஹூதாஷ்ஹவொயநாஃ' என்றிருக்குமவர்களுக்கு

'garbhabhūtāstapodhanāḥ' eṉṟu irukkumavarkaḷukku*

→ To those who remain saying, '[Your] offspring, who are rich in *tapas*' [VR 3.1.20c],

◆*arum maruntē* - 'O rare Remedy!'

'சுவ்ருஹம் ஜீவிதம் ஜஹ்யாம்' என்றிருக்கும் அருமருந்தானவனே!

'api ahaṃ jīvitaṃ jahyām' eṉṟu irukkum aru maruntāṉavaṉē!*

→ O rare Remedy who remains saying, 'I would even give up life'[698] [VR 3.9.18a]

◆*ayōtti nakarkku* atipatiyē* – 'O king of the city of Ayodhyā!'

பரஷவஹம்போலே சுயொய்யிறே இதுக்குப் பேர்; அப்படிப்-பட்ட படை வீட்டுக்கு சுயிவதியானவனே!

paramapadam pōlē ayodhyaiyiṟē itukku+ pēr; appaṭippaṭṭa paṭaivīṭṭukku adhipatiyāṉavaṉē!

→ Its name indeed is Ayodhyā, just like the supreme abode. O Lord of such a capital!

---

[698] *api* is generally to be understood as an interrogative when it is the first word of a sentence. Because of the context of this verse, it is necessary to read it as a copulative particle (Speijer 1886: §423).

In Public domain. Digitization Muthulakshmi Research Academy

◆*kaṟṟavarkaḷ tām vāḻum kaṇapurattu* eṉ karumaṇiyē* – 'O Apple of my eye from Kaṇapuram, where the learned people live!'

கற்பது ஒரு தெஶத்திலே இருந்து ஒரு காலத்திலேயாய். ப்ராப்யவஸ்துவைக்கிட்டி சுநுபவிப்பது ஒரு தெஶவிஶெஷத்திலே ஆகாமே, ப்ராப்யவஸ்து தெற்குத் திக்கிலே காணலாம்படி திருக்-கண்ணபுரத்தில் நின்றவனே!

kaṟpatu oru deśattilē iruntu oru kālattilēyāy. prāpyavastuvai+ kiṭṭi anubhavippatu oru deśaviśeṣattilē ākāmē, prāpyavastu teṟku+ dikkilē kāṇalāmpaṭi tiru+ kaṇṇapurattil niṉṟavaṉē!

→ Learning [about God] is [done] being in one place [and] at one time.[699]

So that the experiencing of the Object to be attained, having approached [it], is not [restrained to] a place that is special, O You who stood in the sacred Kaṇṇapuram for [us] to be able to see the Object to be attained in the southern region!

◆*ciṟṟavai taṉ col koṇṭa cīrāmā tālēlō* – 'O Śrīrāma, who accepted the younger stepmother's word! *tālēlō*!'

பெற்ற தாயாரான நான் உம்மைப் பிரியில் யரியேனென்று ஸ்ரீகௌஸலையார் பின்தொடரச் செய்தேயும் மாற்றுத்தாயான கைகெயி சொல்லு மாறாதே வனத்தே போந்தவனே!

peṟṟa tāyārāṉa nāṉ ummai+ piriyil dhariyēṉ eṉṟu śrīkausalaiyār piṉ toṭara+ ceytēyum māṟṟuttāyāṉa kaikeyi collu māṟātē vaṉattē pōntavaṉē!

→ Even as the divine, revered Kausalyā, followed behind saying, 'If I, who am [Your] birth mother, part from You, I shall not survive!', O You who went to the forest, not forsaking the words of Kaikeyī, who is the stepmother!'

---

[699] Aiyangar (Piḷḷai & Aiyangar 1997: 267) defines *kal* as [doing] *upāsanā* ('worship'), and explains that while the worshippers worship God in a specific place and time in this world, they can enjoy Him only after going to the supreme abode.

In Public domain. Digitization Muthulakshmi Research Academy

pācuram 8.7

ஆலினிலைப் பாலகனு யன்றுலக முண்டவனே
வாலியைக்கொன் றரசிளைய வானரத்துக் களித்தவனே
காலின்மணி கரையலைக்குங் கணபுரத்தென் கருமணியே
ஆலிநகர்க் கதிபதியே யயோத்திமனே தாலேலோ.

āliṉ ilai+ pālakaṉ āy aṉṟu ulakam uṇṭavaṉē*
vāliyai+ koṉṟu aracu* iḷaiya vāṉarattukku* aḷittavaṉē*
kāliṉ maṇi karai alaikkum kaṇapurattu eṉ karumaṇiyē*
āli nakarkku atipatiyē ~ayōtti maṉē tālēlō.*

O You who swallowed the world that day as an infant
on a banyan leaf[700]!
O You who, having killed Vālin,[701] gave [his] kingdom
to the young monkey![702]
O Apple of my eye from Kaṇapuram, where due to the wind, pearls dash
against the shores![703]
O king of the town of Āli![704] O King of Ayodhyā, *tālēlō*!

---

[700] A reference to Viṣṇu lying on the banyan tree during the deluge, later applied to Kṛṣṇa (see Ate: 1978: 107-108 fn 5, 379-385). Uttamūr (1999: 78) splits *āliṉ ilai* as *āl iṉ ilai* ('the sweet banyan leaf').

[701] A reference to Rāma killing Vālin and giving his kingdom to his younger brother Sugrīva.

[702] Uttamūr (1999: 77) explains that the 'ancients' thought that *iḷaiya* here means 'younger brother,' or [the monkey] that had grown weary' (*iḷaittal* = 'to grow weary' TL).

[703] Understanding *kāliṉ* as 'through the channels,' Uttamūr (1999: 79) glosses this sentence as 'O Apple of my eye from Kaṇapuram who drives the pearls to the shores through the channels.' Later, he suggests that the peryareccam *alaikkum* can be applied either to *karumaṇi* or to *kaṇapuram*.

[704] A town in the Cōḻa land linked with Tirumaṅkai Āḻvār; see the subpart on the town in Chapter 1, 3.5.

In Public domain. Digitization Muthulakshmi Research Academy

8.7. Commentary

◆*āliṉ ilai+ pālakaṉ āy aṉṟu* ulakam uṇṭavaṉē* – 'O You who swallowed the world that day as an infant on a banyan leaf!'

ஒகூத்தையெல்லாம் திருவயிற்றிலே வைத்து ஒரு ஹவஞன ஆலிலையிலே, அதுதான் விஞ்சுமென்னும்படி கண் வளர்ந்தருளின சுவடிதவட நாஹாஉஊத்தையுடையவனே!

lokattai ~ellām tiru vayiṟṟilē vaittu oru bhavaṉāṉa ālilaiyilē, atu tāṉ viñcum eṉṉumpaṭi kaṇ vaḷarntu aruḷiṉa aghaṭitaghaṭanāsāmarthyattai ~uṭaiyavaṉē!*

→ O You who have the capacity to accomplish the impossible,[705] who, having kept all the worlds in [Your] sacred stomach so that it can be said that that itself [i.e. space in the stomach] is excessive, graciously slept on a banyan leaf that had just appeared![706]

◆*vāliyai+ koṉṟu* aracu* iḷaiya vāṉarattukku* aḻittavaṉē* – 'O You who gave [his] kingdom the young monkey, having killed Vālin!'

வாலி, ஆரைத்துணையாக நீ விஜயம் பண்ணின ராவணஉன வாலிலே கட்டிவைத்தான்? அவ்வாலியைக் கொன்று அவனுக்கு இடைந்து வவூதஹுஹெகளிலே கிடக்கிற உஹாராஜர்க்கு வாநர-ராஜ்யத்தைக் கொடுத்தவனே!

vāli, ārai+ tuṇaiyāka nī vijayam paṇṇiṉa rāvaṇaṉai vālilē kaṭṭi vaittāṉ? a+ vāliyai+ koṉṟu avaṉukku iṭaintu parvataguhaikaḷilē kiṭakkiṟa mahārājarkku vānararājyattai+ koṭuttavaṉē!

With whose help did Vālin tie up Rāvaṇa, whom You conquered, to his tail? Having killed that Vālin,

→ O You who gave the simian kingdom to the emperor [i.e. Sugrīva] who stays in the mountain caves out of his [Vālin's] way!

◆*kāliṉ maṇi, ityādi* – '[due to] the wind, pearls [dash],' etc.

---

[705] Mumme (1987: 121) translates this as the 'capacity to do the impossible'; Velukkudi (2005: 8.7) opts for another meaning of *ghaṭ* and glosses this phrase as 'capacity to connect [things] that are not connected.'

[706] 'That which just comes into being, as a bud' (TL).

In Public domain. Digitization Muthulakshmi Research Academy

காற்றுலே உள்ளுக்கிடக்கிற ரத்நங்களை கரையிலே ஏறிடுமென்னுதல்

kāṟṟālē uḷḷu+ kiṭakkiṟa ratnaṅkaḷai karaiyilē ēṟiṭum eṉṉutal

→ Meaning, [Kaṇṇapuram] lifts up the gems that lie inside [and washes them] ashore thanks to the wind[707];

•*āli nakarkku* atipatiyē* – 'O King of the town of Āli!'

திருவாலிக்கு நிர்வாஹகனனவனே! வாலியைக்கொன்று ஆலி-தன்னைத் துணையாகக் கொள்ளப்பெற்றதே!

tiru ~ālikku nirvāhakaṉ-āṉavaṉē! vāliyai+ koṉṟu āli-taṉṉai tuṇaiyāka+ koḷḷa+ peṟṟatē!

→ O You who are the Protector of the sacred Āli! Having killed Vālin, [You] got to obtain Āli as [Your] support!

pācuram 8.8

மலையதனு லணைகட்டி மதிளிலங்கை யழித்தவனே
யுலகடலைக் கடைந்தமரர்க் கமுதருளிச் செய்தவனே
கலைவலவர் தாம்வாழுங் கணபுரத்தென் கருமணியே
சிலைவலவா சேவகனே சீராமா தாலேலோ.

malai ~ataṉāl aṇai kaṭṭi matiḷ ilaṅkai ~aḻittavaṉē
~alai kaṭalai+ kaṭaintu amararkku* amutu* aruḷi+ ceytavaṉē*
kalai valavar tām vāḻum kaṇapurattu eṉ karumaṇiyē*
cilai valavā cēvakaṉē cīrāmā tālēlō.

Building a bridge with hills, O You who destroyed
the fortressed Laṅkā![708]

---

[707] The identification of the subject is not easy here; the sentence can be interpreted the way I have, or it is possible to take the wind (though in instrumental case here) to be the subject. Or, following one suggestion by the modern gloss, it is also possible to take *kāl* to mean *kālvāy* ('channel') and translate the clause as '[Kaṇapuram] lifts up the gems inside the channels [and washes them] ashore.'

[708] A reference to Rāma building a bridge with the help of monkeys in order to cross the sea and reach Laṅkā, and his destroying Rāvaṇa's kingdom.

In Public domain. Digitization Muthulakshmi Research Academy

Churning the wavy sea, O You who bestowed nectar
upon the immortals![709]
O Apple of my eye from Kaṇapuram where exponents in arts[710] live!
O capable Archer! O Warrior! O Śrīrāma, *tālēlō*!

8.8. Commentary

◆*malai ~ataṉāl aṇai kaṭṭi matiḷ ilaṅkai ~aḻittavaṉē* – 'Building a bridge with hills, O You who destroyed the fortressed Laṅkā!'

நிலத்திலே வர மலையைக்கொண்டு அரணான கடலில் அணை-யாகக்கட்டி, நீர்தானும் மிகை என்னும்படியாக அரணையுடைத்தான லங்கையை மூலையடியே வழி போக்கினவனே!

nilattilē vara malaiyai+ koṇṭu araṇāṉa kaṭalil aṇaiyāka+ kaṭṭi, nīr tāṉum mikai eṉṉumpaṭiyāka araṇai ~uṭaittāṉa laṅkaiyai mūlaiyaṭiyē vaḻi pōkkiṉavaṉē!

→ With the choice mountains from the land, having built [them] as a bridge on the sea that is a fortress, O You who, at [Your] pleasure, caused a path to go to Laṅkā, which has such fortresses that one could say that the sea itself was superfluous![711]

◆*alai kaṭalai+ kaṭaintu* amararkku* amutu* aruḷi+ ceytavaṉē* – 'Churning the wavy sea, O You who bestowed nectar upon the immortals!'

சுமாயமான ஸஜூத்தைக் கடைந்து சுஜூதத்தை வாங்கி, சுஸுரர்கள் கையிலே தெவர்கள் சாவாதபடி, அவர்களுக்குக் கொடுத்தவனே!

---

[709] This is a reference to the churning of the milk ocean by the celestials with the help of Viṣṇu.

[710] Velukkudi (2008: 8.8) opts for the meaning 'shastra' for *kalai*.

[711] Aiyangar (Piḷḷai & Aiyangar 1997: 271) differs while giving the meaning of *vaḻi pōkkiṉavaṉē*: he seems to ignore the first word, and defines the latter as 'O You who destroyed!' so that the clause can be translated as 'O You who destroyed at [Your] pleasure Laṅkā, which has such fortresses that one could say that the sea itself was superfluous!' And yet, the VG defines the vocative *vaḻipōkkiṉavaṉē* as *vaḻiyuṇṭāka ceytanavaṉē* ('O You who caused a path to appear') and the *peyareccam vaḻipōkkiṉa asvaḻiyuṇṭākumpaṭi ceyta* ('who caused a path to appear'), and quotes this very passage from the PTM.

In Public domain. Digitization Muthulakshmi Research Academy

agādhamāṉa samudrattai+ kaṭaintu amṛtattai vāṅki, asurarkaḷ kaiyilē devarkaḷ cāvātapaṭi, avarkaḷukku+ koṭuttavaṉē!

→ Having churned the deep ocean, and obtained the nectar, O You who gave [it] to the devas so that they did not die at the hands of the asuras!

•*kalai valavar tām vāḻum kaṇapurattu* eṉ karumaṇiyē* – 'O Apple of my eye from Kaṇapuram where exponents [in] arts live!'

ஸகலவித்யாஸ்தலங்களும் கைவந்திருக்குமவர்கள் உன்னை அனுபவிக்கும் திருக்கண்ணபுரத்திலே ஸந்நிஹிதனானவனே!

sakalavidyāsthalaṅkaḷum kaivantirukkumavarkaḷ uṉṉai anubhavikkum tiru+ kaṇṇapurattilē sannihitaṉ-āṉavaṉē!

→ O You who are present in the sacred Kaṇṇapuram, where those who are experts in all the branches of knowledge enjoy You!

•*cilai valavā* – 'O capable Archer!'

ஸ்ரீஸார்ங்கம் கைவந்திருக்குமவனே!

śrīśārṅgam kaivantirukkumavaṉē!

→ O You who are an expert [in using] the divine Śārṅga!

•*cēvakaṉē ityādi* – 'O Warrior,' etc.

அதுதான் மிகை என்னும்படியான வீரப்பாட்டை உடையவனே!

atutāṉ mikai eṉṉumpaṭiyāṉa vīrappāṭṭai uṭaiyavaṉē!

→ O You who possess such heroism as to call that [possession of the Śārṅga] superfluous!

pācuram 8.9

தாளயவிழு நறுங்குஞ்சித் தயரதன்றன் குலமதலாய்
வாளயவொரு சிலையதனால் மதிளிலங்கை யழித்தவனே
காளகழுநீர் மருங்கலருங் கணபுரத்தென் கருமணியே
இளையவர்கட் கருளுடையா யிராகவனே தாலேலோ.

In Public domain. Digitization Muthulakshmi Research Academy

taḷai ~aviḻum naṟum kuñci+ tayarataṉ taṉ kula matalāy
vaḷaiya ~oru cilai ~ataṉāl matiḷ ilaṅkai ~aḻittavaṉē
kaḷai kaḻunīr maruṅku alarum kaṇapurattu* eṉ karumaṇiyē*
~iḷaiyavarkaṭku aruḷ uṭaiyāy irākavaṉē tālēlō.*

O Support of the lineage of Daśaratha
with fragrant tufts of hair, the fastening of which
becomes loosened![712]
O You who destroyed the fortressed Laṅkā with a unique bow,
for [it] to bend!
O Apple of my eye from Kaṇapuram
where the purple waterlilies that were weeded out
blossom on the side!
O Rāghava who has grace for the younger brothers![713] *tālēlō*!

8.9. Commentary

◆*taḷai aviḻum, ityādi* – 'the fastening [of tufts] which become lose,' etc.

கட்டு அவிழும்படியான நறு நாற்றத்தையுடைய மயிர்முடியை-யுடைய சக்ரவர்த்திகுலத்துக்கு உத்தாரகனானவனே

kaṭṭu aviḻumpaṭiyāṉa naṟunāṟṟattai ~uṭaiya mayirmuṭiyai ~uṭaiya cakravartikulattukku uddhārakaṉ-āṉavaṉē

→ O You who are the Saviour of the lineage of the emperor, who has knots of hair that have fragrance [and] that are such that fastenings become untied!

◆*vaḷaiya ~oru cilai ityādi* – 'a unique bow, for [it] to bend,' etc.

---

[712] Uttamūr (1999: 80) suggests that *aviḻtal* can also mean 'open, as a flower' (TL).
[713] It also means younger brothers. Kulacēkaraṉ thinks Rāma bears good-will particularly to the younger brothers, like Sugrīva and Vibhīṣaṇa, who He made friends with and whom He crowned, having killed their elder brothers.

In Public domain. Digitization Muthulakshmi Research Academy

ப்ரஹ்மாஸ்த்ராதிகளும் வாய்மடியும்[714] ஊரை மநுஷ்யத்வத்துக்கு ஏகாந்தமான வில்லாலே அழியச் செய்தவனே!

brahmāstrādikaḷum vāymaṭiyum ūrai manuṣyatvattukku ekāntamāṉa villālē aḻiya+ ceytavaṉē!

→ O You who made the city, where even Brahma's missile, etc. become blunt-edged, be destroyed by the bow, which is exclusive to humanity!

◆*kaḷai kaḻunīr ityādi* – 'the purple waterlilies that were weeded out,' etc.

களையாகப் பறித்துக் கரையிலே போகட்ட செங்கழுநீர்கள், போகட்ட இடங்களிலே கிடந்து தன்னிலத்தில் அலருமாப்போலே செவ்வி பெற்று அலரும் திருக்கண்ணபுரம்

kaḷaiyāka+ paṟittu+ karaiyilē pōkaṭṭa ceṅkaḻunīrkaḷ, pōkaṭṭa iṭaṅkaḷilē kiṭantu taṉ nilattil alarumā+ pōlē cevvi peṟṟu alarum tiru+ kaṇṇapuram

→ The sacred Kaṇṇapuram, where the purple waterlilies - which had been rooted out as weeds and thrown on the ridges - abide where [they were] thrown and bloom acquiring beauty, as if they would bloom in their [own] lands;

◆*iḷaiyavarkaḷ ityādi* – 'the younger brothers,' etc.

தம்பிமார்க்கு உறுப்பாகாதபோது என் ப்ராணன்களும் எனக்கு வேண்டா என்னுமவரிறே.

tampimārkku uṟuppu ākātapōtu eṉ prāṇaṉkaḷum eṉakku vēṇṭā eṉṉumavariṟē.*

→ He is One who says, 'I do not want my life's breaths if [they] cannot be [as] limbs to the younger brothers'!

---

[714] The TL has only recorded *vāy-maṭi-ttal*, the non-past *peyareccam* of which would be *vāymaṭikkum* and not *vāymaṭiyum*. And yet, the example given by the TL, taken from the *īṭu*, uses it in almost the same context.

In Public domain. Digitization Muthulakshmi Research Academy

pācuram 8.10

தேவரையு மசுரரையுந் திசைகளையும் படைத்தவனே
யாவரும்வந் தடிவணங்க வரங்கநகர்த் துயின்றவனே
காவிரிநன் னதிபாயுங் கணபுரத்தென் கருமணியே
ஏவரிவெஞ் சிலைவலவா விராகவனே தாலேலோ.

tēvaraiyum acuraraiyum ticaikaḷaiyum paṭaittavaṉē
yāvarum vantu aṭi vaṇaṅka ~araṅka nakar tuyiṉṟavaṉē*
kāviri nal nati pāyum kaṇapurattu eṉ karumaṇiyē*
~ē vari vem cilai valavā irākavaṉē tālēlō.

O You who created the devas, the asuras and the directions!
O You who slept in the town of Raṅgam so that everyone comes [and] worships [Your] feet!
O Apple of my eye from Kaṇapuram where the good river Kāveri flows!
O Rāghava, capable [Wielder] of the cruel, striped[715] bow [fitted] with arrows! *tālēlō*!

8.10. Commentary

◆*tēvaraiyum acuraraiyum ticaikaḷaiyum paṭaittavaṉē* – 'O You who created the devas, the asuras and the directions!'

ஸஹஜஶத்ருக்களான தேவாஸுரர் முதலான பதார்த்தங்களையும் இவர்களுக்கு அவகாஶப்ரதாநம் பண்ணும் தேஶங்களையும் ஸ்ருஷ்டித்தவனே!

sahajaśatrukkaḷāṉa devāsurar mutalāṉa padārthaṅkaḷaiyum ivarkaḷukku avakāśapradhāṉam paṇṇum deśaṅkaḷaiyum sṛṣṭittavaṉē!

---

[715] Uttamūr (1999: 81) takes *vari* as either 'beauty' or 'length' or as the verbal root *vari* (= 'to appoint, to allocate').

In Public domain. Digitization Muthulakshmi Research Academy

→ O You who created people beginning with the devas and the asuras, who are natural enemies, as well as the lands that provide space for them!

◆*yāvarum vantu* aṭi vaṇaṅka ~araṅka nakar tuyiṉṟavaṉē* – 'O You who slept in the town of Raṅgam so that everyone comes [and] worships [Your] feet!'

ஸൃஷ்டிப்ரயொஜநமெல்லாம் தன்னை ஆஶ்ரயிக்கைக்கிறே; இதுக்-காகக் கோயிலிலே வந்து கண்வளர்ந்தருளினவனே!

sṛṣṭiprayojanam ellām taṉṉai āśrayikkaikkiṟē; itukkāka+ kōyililē vantu kaṇvaḷarntu aruḷiṉavaṉē!*

→ The whole purpose of creation indeed is for [all] to seek refuge in Him; O You who came and graciously slept in the Temple for the sake of this!

◆*kāviri nal nati pāyum kaṇapurattu* eṉ karumaṇiyē* – 'O Apple of my eye from Kaṇapuram where the good river Kāverī flows!'

ஒருவர் ஏற்றிப் பாய்ச்ச வேண்டாதபடி தானே வந்து எங்கும் பரக்கும் காவெரியையுடைய திருக்கண்ணபுரத்திலே ஸுலபனானவனே!

oruvar ēṟṟi+ pāycca vēṇṭātapaṭi tāṉē vantu eṅkum parakkum kāveriyai ~uṭaiya tiru+ kaṇṇapurattilē sulabhaṉ-āṉavaṉē!

→ O You who became easily [accessible] in the sacred Kaṇṇapuram that possesses Kāverī, which spreads everywhere, having come on its own, so that there is no need for one to raise [the water] and irrigate [the lands]!

◆*ē vari vem cilai valavā irākavaṉē* – 'O Rāghava, capable [Wielder] of the cruel, striped bow [fitted] with arrows!'

ஏவிலே மூட்டக்கடவதாய் உஶூநீயமாய், பிடித்த பிடியிலே ஶசூக்கள் மண்ணுண்ணும்படியான ஶ்ரீஶாஜ்ஜூத்தை உன் கருத்திலே நடத்த வல்லவனே!

ēvilē mūṭṭa+ kaṭavatāy darśanīyamāy, piṭitta piṭiyilē śatrukkaḷ maṇṇuṇ-ṇumpaṭiyāṉa śrīśārṅgattai uṉ karuttilē naṭatta vallavaṉē!

In Public domain. Digitization Muthulakshmi Research Academy

→ O You who are capable of directing the divine Śārṅga - which is spectacular, capable of improving shooting, [and] which makes the enemies bite dust merely by the way it is held - according to Your thought!

pācuram 8.11

கன்னிநன்மா மதில்புடைதூழ் கணபுரத்தென் காகுத்தன்
றன்னடிமேற் ருலேலோ வென்றுரைத்த தமிழ்மாலை
கொன்னவிலும் வேல்வலவன் குடைக்குலசே கரன்சொன்ன
பன்னியநூல் பத்தும்வல்லார் பாங்காய பத்தர்களே.

kaṉṉi nal mā matiḷ puṭai cūḻ kaṇapurattu eṉ kākuttaṉ*
taṉ+ aṭi mēl tālēlō ~eṉṟu uraitta tamiḻ mālai*
kol navilum vēl valavaṉ kuṭai+ kulacēkaraṉ coṉṉa
paṉṉiya nūl pattum vallār pāṅku āya pattarkaḷē.*

Those who master all ten [verses] of
the thread that is spun,[716] the Tamil garland which said '*tālēlō*' to the feet of
my Kākutstha[717] from Kaṇapuram surrounded on [all] sides
by imperishable, good, big ramparts,
uttered by Kulacēkaraṉ with the [royal] parasol,
the capable [wielder] of the spear trained in killing,
are devotees agreeable [to Him].

8.11. Commentary

நிமகத்தில் - *nigamattil* – in conclusion

◆*kaṉṉi nal mā matiḷ puṭai cūḻ ityādi* – 'that imperishable, good, big ramparts surround on [all] the sides,' etc.

---

[716] See fn298.
[717] An epithet of Rāma, He being a descendant of Emperor Kakutstha.

In Public domain. Digitization Muthulakshmi Research Academy

அழியாத பெரிய திருமதிள் சூழ்ந்த திருக்கண்ணபுரத்திலே நின்-றருளின கூஷ்ணனையன்றியிலே உகூவகிடூத்திருமகனையாய்த்துக் கவி பாடிற்று.

aḻiyāta periya tiru matiḷ cūḻnta tiru+ kaṇṇapurattilē niṉṟu aruḷiṉa kṛṣṇaṉai~aṉṟiyilē cakravarti+ tiru makaṉai~āyttu+ kavi pāṭiṟṟu.*

→ It was on the emperor's Son [Rāma] that [Kulacēkaraṉ] composed poetry, not on Kṛṣṇa who graciously stood in the sacred Kaṇṇapuram that is surrounded by imperishable, big sacred walls.[718]

◆*taṉ aṭi-mēl ityādi* – 'on the feet of,' etc.

உகூவகிடூத்திருமகனுடைய பாலூாவவெஷ்யில் ஸ்ரீகௌஸலை-யார் சொன்ன பாசுரத்தைத் திருக்கண்ணபுரத்திலே சொன்ன தமிழ்த்தொடை

cakravarti+ tiru makaṉuṭaiya bālyāvasthaiyil śrīkausalaiyār coṉṉa pācurattai+ tiru+ kaṇṇapurattilē coṉṉa tamiḻ+ toṭai

→ The Tamil garland [by Kulacēkaraṉ], which repeated the *pācuram* uttered by the divine, revered Kausalyā during the state of childhood of the emperor's divine Son, in the sacred Kaṇṇapuram;

◆*kol navilum vēl valavaṉ kuṭai+ kulacēkaraṉ coṉṉa* – 'uttered by Kulacēkaraṉ with the [royal] parasol, the capable [wielder] of the spear trained in killing'

வேலப்பிடித்த பிடியிலே எல்லாரும் 'வேலின் கொடுமையே' என்று சொல்லாநின்ற வேலயும், ஸெஸ்வயூவ்ரகூாஸகூமான வெண் கொற்றக் குடையுமுடைய ஸ்ரீகூஷஸெவஸப் பெருமாள் அருளிச்-செய்த

vēlai+ piṭitta piṭiyilē ellārum 'vēliṉ koṭumaiyē' eṉṟu collā-niṉṟa vēlaiyum, aiśvaryaprakāśakamāṉa veṅkoṟṟakkuṭaiyum uṭaiya śrīkulaśekhara+ perumāḷ aruḷicceyta

---

[718] This shows that already by Piḷḷai's time, the Deity in the main temple of Kaṇṇapuram, as its very name indicates (*kaṇṇa* = Kṛṣṇa), must have been Kṛṣṇa, and not Rāma.

In Public domain. Digitization Muthulakshmi Research Academy

→ [The decade] that Śrī Kulacēkara-p-perumāḷ - who had a spear, which, in the very way [he] held [it makes] everyone keep saying, 'Oh! The cruelty of the spear!' and a white [royal] parasol of victory that revealed [his] sovereignty - graciously composed;

◆*paṉṉiya nūl pattum vallār* – 'Those who master all ten [verses] of the thread that is spun'

பரம்பின ஶுஷணத்தால் குறைவற்ற இப்பத்தும் வல்லார்கள், திருத்தாயாராயும் அடியாராயும் ஸுஹாவிக்கப் பெறுவார்கள்.

parampiṉa lakṣaṇattāl kuṟaivu aṟṟa i+ pattum vallārkaḷ, tiru+ tāyārāyum aṭiyārāyum anubhavikka+ peṟuvārkaḷ.*

→ Those who master all these ten [verses], which are widespread [and] not lacking in good qualities, will get to enjoy [Him] becoming the sacred mother and the devotees.

In Public domain. Digitization Muthulakshmi Research Academy

Decade 9 - *vaṉ tāḷiṉ iṇai*

சுவதாரிகை - ஸ்ரீகௌஸலையார் பெற்ற பேற்றை சுநுபவித்தார் கீழில் திருமொழியில்; பால்யாவஸ்தையெல்லாம் சுநுபவித்து வ்யாவ்யௌவநராநவாறே சுநுபவிக்கப்பெறுதே இழந்த சக்ர-வதியோபாதியும் தமக்கு வ்யாவ்ருத்தி ஒத்திருக்கையாலே, சுநுப-விக்கப்பெறுதே இழந்தேனென்று அவன் சொல்லுகிற பாசுரத்தாலே தம்மிழவைப் பேசுகிறார் இதில்.

avatārikai - śrīkausalaiyār peṟṟa pēṟṟai anubhavittār kīḻil tirumoḻiyil; bālyāvasthai ~ellām anubhavittu prāptayauvanar āṉavāṟē anubhavikka+ peṟātē iḻanta cakravarti ~ōpātiyum tamakku prāpti ottirukkaiyālē, anubhavikka+ peṟātē iḻantēṉ eṉṟu avaṉ collukiṟa pācurattālē tam+ iḻavai+ pēcukiṟār itil.

→ Introductory note - In the previous *tirumoḻi*, he [Kulacēkaraṉ] enjoyed the fortune that the divine, revered Kausalyā had obtained. In this one, since his [Kulacēkaraṉ's] fortune is similar to that of the emperor [Daśaratha], who, having enjoyed the whole of [His] childhood, lost [the experience] without getting to enjoy [it] as He reached manhood, he [Kulacēkaraṉ] speaks of his deprivation through the *pācuram* that [the emperor] utters saying, 'I have lost [the experience] without getting to enjoy [it]!'

pācuram 9.1

வன்ருளி னிணைவணங்கி வளநகரந்
தொழுதேத்த மன்ன ஞவான்
நின்ருயை யரியணமே லிருந்தாயை
நெடுங்கானம் படரப் போகு
வென்ருளெம் மிராமாவோ வுனைப்பயந்த
கைகேசி தன்சொற் கேட்டு
நன்ருக நானிலத்தை யாள்வித்தேன்
நன்மகனே யுன்னை நானே.

In Public domain. Digitization Muthulakshmi Research Academy

val tāḻiṉ iṇai vaṇaṅki vaḷa(m) nakaram
toḻutu ētta maṉṉaṉ āvāṉ*
niṉṟāyai ~ariyaṇai mēl iruntāyai
neṭum kāṉam paṭara+ pōku
~eṉṟāḷ em+ irāmā ~ō ~uṉai+ payanta
kaikēci taṉ col kēṭṭu
naṉṟu āka nānilattai āḷvittēṉ*
nal makaṉē ~uṉṉai nāṉē.

My good Son!
Well did I have You reign over the earth, listening to the words of Kaikeyī who begot You,[719]
O my Rāma! She said,[720] 'Go [and] reach[721] the vast forest' to
You who sat on the throne [and] stood to become king,
as the wealthy city paid homage to [and] praised [You]
worshipping[722] [Your] pair of mighty feet!

9.1. Commentary

◆*vaṉ tāḻiṉ iṇai vaṇaṅki* – 'worshipping [Your] pair of mighty feet'

தானும் ராஜ்ய பரப்பையெல்லாம் ஆண்டானையிருக்கச் செய்தே, அவ்வளவன்றியே, 'வண்புகழ் நாரணன் திண்கழல்' என்னுமா-போலே, 'சூழ்சிகரை எல்லா சுவஷ்யெயிலும் விடேன்' என்னும் திருவடிகளை வழிபட்டு

[719] Uttamūr (1999: 83) interprets *payanta* differently: *uṉṉai+ paṟṟi+ cintaṉai ceyta* ('Kaikeyī who thought of You'). The TL also gives a *payattal*, derived from the Sanskrit *bhaya*, which will make this part of the sentence mean, 'Kaikeyī who was afraid of You.'

[720] Uttamūr (1999: 83) says that some scholars take *coṉṉāḷ* as a finite verb, but that it is better to take it as a participial noun.

[721] Uttamūr (1999: 83) glosses *paṭara+ pōku* as *neṭuka+ pōka kaṭavai* ('May You go continuously'). He explains that *neṭuka* ('continuously') was used to show that Rāma was asked to go on, without stopping at villages, etc.

[722] Uttamūr (1999: 83) explains that *vaṇaṅki* is what the younger people do, and *toḻutu* what the elders do.

In Public domain. Digitization Muthulakshmi Research Academy

tāṉum rājya+ parappai ~ellām āṇṭāṉāyirukka+ ceytē, a+ ~aḷavu aṉṟiyē, 'vaḷ pukaḻ nāraṇaṉ tiṇ kaḻal' eṉṉumā pōlē, 'āśritarai ellā avasthaiyilum viṭēṉ' eṉṉum tiruvaṭikaḷai vaḻipaṭṭu*

→ While he [i.e. Daśaratha] was the ruler of a [vast] expanse of the kingdom, [Rāma], not stopping at that [i.e. worshipping him], worshipped the sacred feet [of Nārāyaṇa] which say, 'I shall not abandon those who have sought refuge in any situation,' as mentioned in 'the strong ankleted [feet] of Nārāyaṇa of true renown' [TVM 1.2.10].[723]

◆*vaḷa(m) nakaram toḻutu* ētta* – 'as the wealthy city paid homage to [and] praised [You]'

திருவஹிஷெகுத்துக்கு சுலஜ்ஜரித்திருக்கிற திருநகரியிலே, அப்படி இருக்கிற திருநகரி தொழுதேத்த

tiru ~abhiṣekattukku alaṅkarittirukkiṟa tiru nagariyilē, appaṭi irukkiṟa tiru nagari toḻutu ētta*

→ In the sacred city decorated for the sacred coronation;

as the sacred city that was thus worships and praises [You];

◆*maṉṉaṉ āvāṉ niṉṟāyai* – 'You (...) who stood to become king'

திருவஹிஷெகுத்துக்கு முன்புள்ள கடமைகளெல்லாம் தலைக்-கட்டித் திருவஹிஷெகம் பண்ணுகைக்குத் திருக்காப்புநாண் சாத்திநிற்கிற உன்னை

tiru ~abhiṣekattukku muṉpu uḷḷa kartavyaṅkaḷ ellām talaikkaṭṭi+ tiru ~abhiṣekam paṇṇukaikku+ tiru+ kāppunāṇ cātti niṟkiṟa uṉṉai*

→ You who stand, having accomplished all the duties preceding the sacred coronation and having worn the sacred protection string[724] for the performing of the sacred coronation;

---

[723] Aiyangar (Piḷḷai & Aiyangar 1997: 279) understands this as referring to Rāma worshipping Nārāyaṇa, or more specifically, Raṅganātha [Rāma's 'family Deity' before Rāma gave Him away to Vibhīṣaṇa], before He was supposed to be crowned.

[724] 'String tied round the wrist of a person with mantras to ward off evils, as an amulet, in times of marriage, illness, etc.' (TL).

In Public domain. Digitization Muthulakshmi Research Academy

◆*ariyaṇai mēl iruntāyai* – 'You who sat on the throne'

ஸிம்ஹாஸநத்திலே படீஸ்துனையிருந்தான் என்னும்படிதோற்றச் சமைந்திருக்கிற உன்னை

siṃhāsanattilē padasthaṇāy iruntāṉ eṉṉumpaṭi tōṟṟa+ camaintu irukkiṟa uṉṉai*

→ To You, who are getting ready, appearing as if [one could] say, 'He is standing [with one] foot on the throne';

◆*neṭum kāṉam paṭara+ pōku ~enṟāḷ* – 'She said, 'Go [and] reach the vast forest'

இப்படி ராஜாக்கள் அல்லாதாரும் புகமாட்டாத காட்டை. 'தெ வநெந வநம் மகூா' என்னுமாப்போலே இவ்வூரில் நின்றும் புறப்பட்டு வழியேப்போய்க் காட்டிலே புகுமதன்றியே காட்டில் நின்றும் காட்டி-லேயே போம்படியாய், நெடிய காட்டிலேயிறே போகச் சொல்லிற்று.

ippaṭi rājākkaḷ allātārum puka māṭṭāta kāṭṭai. 'te vanena vanaṃ gatvā' eṉṉumā+ pōlē i+ ūril niṉṟum puṟappaṭṭu vaḻiyē+ pōy+ kāṭṭilē pukumatu aṉṟiyē kāṭṭil niṉṟum kāṭṭilēyē pōmpaṭiyāy, neṭiya kāṭṭilēyiṟē pōka+ colliṟṟu.*

→ Thus, to the forest, which even those who are not kings are unable to enter;

It is indeed to the forest that was vast - such that, as it is said in 'They went from forest to forest' [VR 1.1.26a], [one] does not enter the forest, having left from this city and taken a road, but merely goes from one forest to another forest - that [Kaikeyī] told [You] to go!

◆*em+ irāmā ~ō* – 'O my Rāma!'

நிஜைக்கவும் சொல்லவும் காணவும் தாபம் போம்படியான உம்மையிறே போகச் சொல்லிற்று

niṉaikkavum collavum kāṇavum tāpam pōmpaṭiyāṉa ummaiyiṟē pōka+ colliṟṟu

→ It is indeed You – who are such that afflictions disappear as one thinks of, speaks of and sees [You] - that she asked to leave!

In Public domain. Digitization Muthulakshmi Research Academy

◆*uṉai+ payanta kaikēci taṉ col kēṭṭu* – 'listening to the words of Kaikeyī who begot You'

திருவபிஷெககலயாணவாகெ ஸ்ரீகௌஸலையாரிலுங் காட்டில் தனக்கு நான் சென்று சொல்லி வரீதி காணவேணுமென்னும்படி பெற்ற தாயாய்ப்போந்த கெகெயி வார்த்தை கேட்டு

tiru ~abhiṣekakalyāṇavārtai śrīkausalaiyārilum kāṭṭil taṉakku nāṉ ceṉṟu colli prīti kāṇa vēṇum eṉṉumpaṭi peṟṟa tāyāy+ pōnta kaikeyi vārttai kēṭṭu

→ Having listened to the words of Kaikeyī, who had been [so much] like a birth mother [to You] that I wanted, even more than [telling] the divine, revered Kausalyā, to experience the joy of going myself and telling [Kaikeyī] the felicitous news of [Your] sacred coronation[725];

◆*naṉṟu* āka nānilattai āḷvittēṉ* - 'Well did I have You reign over the earth'

வஹநவெரெ என்று அறியாதே தாயென்று இவளுக்கு வார்த்தை சொல்லப் புகுந்து அவள் வார்த்தையிலே அகப்பட்டு ஹூஜிப்-பரப்பையெல்லாம் அழகியதாக உன்னை ஆள்வித்தென்

vañcanaparai eṉṟu aṟiyātē tāy eṉṟu ivaḷukku vārttai colla+ pukuntu avaḷ vārttaiyilē akappaṭṭu bhūmi+ parappai ~ellām aḻakiyatāka uṉṉai āḷvitteṉ

→ How wonderfully I [managed to] have You reign[726] over the whole surface of the earth, being trapped by her words, having proceeded to give her a promise thinking her a mother [and] not knowing that she is deceitful!

◆*nal makaṉē uṉṉai nāṉē* – 'My good son! [Well did] I [have] You [reign over the earth]'

---

[725] Literally, 'Having listened to the words of Kaikeyī, who had been [so much] like a birth mother [to You] that I wanted to experience the joy, having myself gone and told [her] the felicitous news of [Your] sacred coronation, more than [telling] the divine, revered Kausalyā.'

[726] This is meant to be a sarcastic phrase, as Daśaratha did not manage to crown his Son after all. Literally, the Tamil clause says, 'I had You reign beautifully...'

In Public domain. Digitization Muthulakshmi Research Academy

நான் இப்படி செய்தவிடத்திலும் நீர் ஸுணாயிகராம்படி நின்றீர், நான் நானும்படி செய்தேனிறே.

nāṉ ippaṭi ceyta ~iṭattilum nīr guṇādhikar āmpaṭi niṉṟīr, nāṉ nāṉ āmpaṭi ceytēṉiṟē.

→ Even when I did this, You stood surpassing in qualities.[727] Indeed I have acted in a way that I have become what I am [now].[728]

pācuram 9.2

வெவ்வாயேன் வெவ்வுரைகேட் டிருநிலத்தை
வேண்டாதே விரைந்து வென்றி
மைவாய களிறெழிந்து தேரொழிந்து
மாவொழிந்து வனமே மேவி
நெய்வாய வேல்நெடுங்கண் ணேரிழையு
மிளங்கோவும் பின்பு போக
எவ்வாறு நடந்தனையெம் மிராமாவோ
வெம்பெருமா னென்செய் கேனே.

ve(m) vāyēṉ ve(m) urai kēṭṭu iru(m) nilattai*
vēṇṭātē viraintu veṉṟi
mai vāya kaḷiṟu oḻintu tēr oḻintu*
mā ~oḻintu vaṉamē mēvi
ney vāya vēl neṭum kaṇ nēriḻaiyum
iḷaṅkōvum piṉpu pōka
evvāṟu naṭantaṉai ~em+ irāmā ~ō
~emperumāṉ eṉ ceykēṉē.

O our Lord, O our Rāma! What shall I do?
Having listened to the cruel words of me with a cruel mouth,

---

[727] More literally, 'You stood so that you become full of qualities.'
[728] Literally, 'I acted in a way that I became me.'

In Public domain. Digitization Muthulakshmi Research Academy

not desiring the vast earth, making haste,
leaving off the horses, leaving off the chariot,
leaving off the victorious, black-mouthed male elephant,[729]
[and] reaching[730] the forest, how [*ever*] did You walk,
as She with fine jewels [and] with eyes long as spears
with oiled tips and
the prince[731] went behind [You]?

9.2. Commentary

◆*ve(m) vāyēṉ ve(m) urai kēṭṭu* – 'having listened to the cruel words of me with a cruel mouth'

கூறுஆஹ்ஞன என்னுடைய 'காட்டேறப் போம், ராஜ்யத்தைத் தவிரும்' என்ற வார்த்தையைக் கேட்டு

analāsyaṉāṉa eṉṉuṭaiya 'kāṭṭēṟa+ pōm, rājyattai+ tavirum' eṉṟa vārttaiyai+ kēṭṭu

→ Having listening to the words of me, who am fire-mouthed, which said, 'Go live in the forest! Leave the kingdom!';

◆*iru(m) nilattai vēṇṭātē* – 'not desiring the vast earth'

'உம்மைப் பிரியில் முடிவோம்' என்று வஞைப்புக்கிடக்கிற நகர-ஜநங்களையெல்லாம் ஒளித்து அவர்களைக் கைவிட்டு

'ummai+ piriyil muṭivōm' eṉṟu vaḷaippukkiṭakkiṟa nagarajanaṅkaḷai ~ellām oḷittu avarkaḷai+ kaiviṭṭu

---

[729] Drawing our attention to the fact that some scholars interpret *mai vāya kaḷiṟu* as 'an elephant that is like a mountain of kohl' (which is what Velukkudi [2008: 9.2] does), Uttamūr (1999: 85) dismisses such a reading by pointing out that there is no befitting word that brings about that meaning here; he rather takes it as 'an elephant that has space for kohl' (*vāy* = place), given that it was a custom to put kohl/collyrium on the elephants' heads.

[730] Uttamūr (1999: 84) takes *mēvi* to mean 'having desired' here.

[731] This is a reference to Sītā and Lakṣmaṇa.

In Public domain. Digitization Muthulakshmi Research Academy

→ Having kept out of sight of and abandoned all the people of the city, who besieged [You] saying, 'We will perish if [we] part from You!';

◆*viraintu* – 'making haste'

'போகிறேம்' என்று விளம்பிப்போமாகில் 'ராஜ்யத்தை நசையாலே நின்றேமென்று கெகெயி நினைக்கும்' என்று விரைந்து

'pōkiṟōm' eṉṟu viḷampi+ pōmākil 'rājyattai nacaiyālē niṉṟōm eṉṟu kaikeyi niṉaikkum' eṉṟu viraintu

→ 'If We delay saying, "We will go [soon]," Kaikeyī will think that We have stayed back out of the desire [to get] the kingdom.' Having thought [thus], [He] made haste.

◆*veṉṟi mai vāya kaḷiṟu* oḷintu* – 'leaving off the victorious, black-mouthed male elephant'

வென்றியை விளைப்பதாய் கூஜநகிரிபோலே பெரிய வடிவை-யுடைத்தாயிருக்கிற ஆனையென்ன, தேரென்ன, குதிரையென்ன, இவற்றை ஒழித்து

veṉṟiyai viḷaippatāy añjanagiri pōlē periya vaṭivai ~uṭaittāy irukkiṟa āṉai ~eṉṉa, tēr eṉṉa, kutirai ~eṉṉa, ivaṟṟai oḷittu

→ To what avail is the elephant, which brings about victory [and] which has a big shape like a hill of kohl! To what avail is the chariot! To what avail[732] are the horses!

Having renounced them;

◆*vaṉamē mēvi* – 'reaching the forest'

இவற்றை ஒழிந்தால் இந்த தேஶத்துக்குப் போலியான தேஶத்-திலே போய்ப்புகாதே, வநமே மேவி

ivaṟṟai oḷintāl inta deśattukku+ pōliyāṉa deśattilē pōy+ pukātē, vanamē mēvi

→ Even though renouncing these, [He] reached the forest, not going to and entering [another] country that is similar to this country.

---

[732] *eṉṉa* is here a 'tenseless verb signifying what avail' (TL).

In Public domain. Digitization Muthulakshmi Research Academy

♦*ney vāya vēl neṭum kaṇ nēr iḻaiyum iḻaṅkōvum piṉpu pōka* – 'as She with fine jewels [and] with eyes long as spears with oiled tips and the prince went behind [You]'

நீர் போய்ப் புக்காலும் புகுகைக்குத் தகாதவர்களைக் கூடக்-கொண்டு

nīr pōy+ pukkālum pukukaikku+ takātavarkaḷai+ kūṭa+ koṇṭu

→ Not only did *You* go and enter the forest,[733] [but You] took along those who are unfit to enter [them].

♦*evvāṟu naṭantaṉai ~em+ irāmā ~ō ~emperumāṉ eṉ ceykēṉē* – 'O our Lord, O our Rāma O! What shall I do? (...) How [*ever*] did You walk?'

கால்நடை நடந்தறியாத நீர் இவர்களையும் கூட்டிக்கொண்டு பொல்லாத காட்டிலே போனீர். என் நாயனே! நான் என் செய்கேன்?

kālnaṭai naṭantu aṟiyāta nīr ivarkaḷaiyum kūṭṭikkoṇṭu pollāta kāṭṭilē pōṉīr. eṉ nāyaṉē! nāṉ eṉ ceykēṉ?*

→ You, who have not known walking by foot, went to the vicious forest, also taking them. O my King! What shall I do?

pācuram 9.3

கொல்லஅணவேல் வரிநெடுங்கட் கௌசலைதன்
குலமதலாய் குனிவில் லேந்தும்
மல்லஅணந்த வரைத்தோளா வல்வினையேன்
மனமுருக்கும் வகையே கற்றாய்
மெல்லஅணமேல் முன்துயின்ற யின்றினிப்போய்
வியன்கான மரத்தி னீழல்
கல்லஅணமேற் கண்டுயிலக் கற்றனையோ
காகுத்தா கரிய கோவே.

---

[733] Literally, 'Even though *You* went and entered the forest.' But the context (as well as the modern gloss) suggests otherwise.

In Public domain. Digitization Muthulakshmi Research Academy

kol+ aṇai vēl vari neṭum kaṇ kaucalai taṉ
kula(m) matalāy kuṉi vil+ ēntum
mal+ aṇainta varai+ tōḷā val viṉaiyēṉ
maṉam urukkum[734] *vakaiyē kaṟṟāy*
mel+ aṇai mēl muṉ tuyiṉṟāy iṉṟu iṉi+ pōy*
viyaṉ kāṉa(m) marattiṉ nīḻal
kal+ aṇai mēl kaṇṭuyila+ kaṟṟaṉaiyō
kākuttā kariya kōvē.

O Support[735] of the lineage of Kauśālyā
with long, streaked eyes [like] spears that have embraced killing!
O You with mountain[-like] shoulders endowed with strength that hold up a bent bow!
You have learnt the means to melt the heart of me with forceful karma!

Have You, who had previously slept on soft beds, learnt to sleep on a stone bed under the shade of the trees of the vast forest from now onwards,
going [there] today?
O Kākutstha! O dark King!

9.3. Commentary

◆*kol+ aṇai vēl vari neṭum kaṇ kaucalai taṉ kula(m) matalāy* – 'O Support of the lineage of Kauśālyā with long, streaked eyes [like] spears that have embraced killing!'

கொலையிலே அணைந்த வேல்போலே புகரையுடைத்தாய், செவ்வரி கருவரியையுமுடைத்தாய், பரப்பையுமுடைத்தான கண்ணையுடைய ஸ்ரீகௌஸலையாருடைய கு-லத்துக்கு உலாமகனெனவனே!

---

[734] Uttamūr (1999: 86) says that *maṉam urukkum* can also be split as *maṉam murukkum* ('who destroys the heart').
[735] Annangaracharya (1966: 51) prefers the meaning 'son' for *matalai* here.

In Public domain. Digitization Muthulakshmi Research Academy

kolaiyilē aṇainta vēlpōlē pukarai ~uṭaittāy, ce+ vari karu variyaiyum uṭaittāy, parappaiyum uṭaittāṉa kaṇṇai ~uṭaiya śrīkausalaiyāruṭaiya kulattukku uddhārakaṉ-āṉavaṉē!

→ O Saviour of the lineage of the divine, revered Kausalyā, who has eyes that have a brightness like [that of] spears involved in killing, that are with red lines as well as black lines[736] [and] that are large!

◆*kuṉi vil+ ēntum mal+ aṇainta varai+ tōḷā* – 'O You with mountain[-like] shoulders endowed with strength that hold up a bent bow!'

வீரர்கள் வில் ஒருகாலும் நாணி இறங்கிடாமையாலே வளைந்தபடியே இருக்குமிறே; அந்த வில்தானும் மிகையென்னும்படி மலைபோலே பெரிய மிடுக்கையுடைய தோளையுமுடையவனே!

vīrarkaḷ vil orukālum nāṇi iṟaṅkiṭāmaiyālē vaḷaintapaṭiyē irukkumiṟē; anta viltāṉum mikai ~eṉṉumpaṭi malai pōlē periya miṭukkai ~uṭaiya tōḷaiyum uṭaiyavaṉē!

→ The bow of the warriors indeed remains bent, because of the bowstring never [being] put down;

O You who have shoulders that have great strength like mountains so that [one can] say that that bow itself is superfluous!

◆*val viṉaiyēṉ maṉam urukkum vakaiyē kaṟṟāy* – 'You have learnt the means to melt the heart of me with forceful karma'

சூர்யவழகாலும் தோளழகாலும் என் நெஞ்சை அழிக்கவே கற்றவனே!

āyudha ~aḻakālum tōḷ aḻakālum eṉ neñcai aḻikkavē kaṟṟavaṉē!

→ O You who have learnt to wreck my heart through the beauty of [Your] weapons and the beauty of [Your] shoulders!

◆*mel+ aṇai mēl muṉ tuyiṉṟāy* – 'You, who had previously slept on soft beds'

---

[736] Already in the Caṅkam literature, eyes with red lines (probably a reference to blood vessels) are mentioned and signal the heroine's union with her lover, among other things. The black lines are a reference to the kohl that is applied to the eyes.

In Public domain. Digitization Muthulakshmi Research Academy

அழகிய படுக்கையிலே முற்காலமெல்லாம் கண்வளர்ந்த நீர்

aḻakiya paṭukkaiyilē muṉ kālam ellām kaṇvaḷarnta nīr

→ You, who had always before slept on beautiful beds;

◆*iṉṟu* iṉi+ pōy* – 'from now onwards, going [there] today'

பல மாளிகைகளிலே பல படுக்கைகளிலே கண்வளர்ந்த நீர் இன்றுக இனிப்போய்

pala māḷikaikaḷilē pala paṭukkaikaḷilē kaṇvaḷarnta nīr iṉṟāka iṉi+ pōy

→ You, who had slept in many beds in many palaces, from today onwards;

◆*viyaṉ kāṉam marattiṉ nīḻal* – 'under the shade of the trees of the vast forest'

காட்டில் வதிபூப்பார் தாங்களும் வெருவும்படி காட்டிலே இலை-யில்லாத மரத்தின் நிழலின் கீழே

kāṭṭil vartippār tāṅkaḷum veruvumpaṭi kāṭṭilē ilai ~illāta marattiṉ niḻaliṉ-kīḻē

→ Under the shade of leafless trees in the forest, so that even those who live in the forest are alarmed;

◆*kal+ aṇai mēl kaṇṭuyila+ kaṟṟaṉaiyō* – 'Have you (...) learnt to sleep on a stone bed?"

பாறைகளை அணையாகக் கண் வளரும்படி கற்றீரோ?

pāṟaikaḷai aṇaiyāka+ kaṇ vaḷarumpaṭi kaṟṟīrō?

→ Have You learnt to sleep [on] rocks [serving] as beds?

◆*kākuttā kariya kōvē* – 'O Kākutstha! O My dark King!'

இச்செயல்கள் உம்முடைய குடிப்பிறப்புக்கும் சேராது; உம்-முடைய வடிவழகுக்கும் சேராது.

i+ ceyalkaḷ ummuṭaiya kuṭippiṟappukkum cērātu; ummuṭaiya vaṭivu aḻakukkum cērātu.*

→ These acts befit neither Your noble birth, nor do they befit the beauty of Your form.

In Public domain. Digitization Muthulakshmi Research Academy

pācuram 9.4

வாபோகு வாயின்னம் வந்தொருகால்
கண்டுபோ மலராள் கூந்தல்
வேய்போலு மெழிற்தோளி தன்பொருட்டா
விடையோன்றன் வில்லெல்லச் செற்றுய்
மாபோகு நெடுங்கானம் வல்வினையேன்
மனமுருக்கும் மகனே யின்று
நீபோக வென்னெஞ்ச மிருபிளவாய்ப்
போகாதே நிற்கு மாறே.

vā pōku vā ~iṉṉam vantu oru kāl*
kaṇṭu pō malar āḷ kūntal
vēy pōlum eḻil tōḷi taṉ poruṭṭā
viṭaiyōṉ taṉ villai ceṟṟāy
mā pōku neṭum kāṉam val viṉaiyēṉ
maṉam urukkum makaṉē~ iṉṟu
nī pōka~ eṉ neñcam iru piḷavu āy*
pōkātē niṟkum āṟē.

Come, go, come again, come and see me once and leave.
O You who destroyed the bow of him on the bull for the sake of Her with graceful shoulders like bamboos [and] long tresses ruled by blossoms![737]

[O] the nature of my heart that remains steadfast
without becoming split into two as
You go today, O Son, who melts the heart of me with forceful karma,
to the boundless forest where elephants wander.

[737] Velukkudi (2008: 9.4) suggests that it is She, who (or rather, Her hair which) rules over the flowers.

In Public domain. Digitization Muthulakshmi Research Academy

9.4. Commentary

◆*vā pōku vā ityādi* – 'Come, go, come,' etc.

சற்றுப்போது காணுவிட்டவாறே வரும்படி காண்கைக்காக ஸுஜுஜுன விட்டு அழைப்பிக்கும். பிறகு பின்பும் பிறகுவாளியும் காண்கைக்காகப் போ என்னும்; பின்னையும் கண்மறையப் போன-வாறே வா என்னும்.

caṟṟu+ pōtu kāṇāviṭṭavāṟē varumpaṭi kāṇkaikkāka sumantraṉai viṭṭu aḻaippikkum. piṟaku piṉpum piṟakuvāḻiyum kāṇkaikkāka+ pō eṉṉum; piṉṉaiyum kaṇ maṟaiya+ pōṉavāṟē vā eṉṉum.

→ When not seeing [Him even] for some time, [Daśaratha] would have Sumantra fetch [Him] for the sake of seeing [Him]; then, in order to see [His] back and [His] *piṟakuvāḻi*,[738] he would say, 'Go!' Furthermore, as [He] goes out of sight, [he] would say, 'Come!'

◆*iṉṉam vantu* oru kāl kaṇṭu pō* – ' again come and see me once and leave come see me once and leave'

வந்தவாறே இன்னம் போம்போது ஒருகால் கண்டு போ என்னும்; இப்படியாயிறே இவன் யாதெதான் இருப்பது.

vantavāṟē iṉṉam pōm pōtu orukāl kaṇṭu pō eṉṉum; ippaṭiyāyiṟē ivaṉ yātrai tāṉ iruppatu.

→ As [He] comes and when [He] goes away again, he would say, 'See [me] once [more and] go'; thus indeed is his habit.[739]

◆*malar āḷ ityādi* – 'ruled over,' etc.

பூமாருதே ஆளும் மயிர்முடியையும்

pū māṟātē āḷum mayirmuṭiyaiyum

→ Knots of hair, which the flowers cherish unceasingly;

◆*vēy pōlum eḻil tōḷi taṉ poruṭṭā* – 'for the sake of Her with graceful shoulders like bamboos'

---

[738] 'Ornament worn on the back' (TL).
[739] Literally, 'This indeed is how his habit was.'

In Public domain. Digitization Muthulakshmi Research Academy

பசுமைக்கும், சுற்றுடைமைக்கும், ஒழுகுநீட்சிக்கும் வேய்போலே-யிருக்கிற அழகிய தோளையுமுடையாளாயிருக்கிற பிராட்டி நிமித்-தமாக

pacumaikkum, cuṟṟuṭaimaikkum, oḻukunīṭcikkum vēy pōlē ~irukkiṟa aḻakiya tōḷaiyum uṭaiyāḷāy irukkiṟa pirāṭṭi nimittamāka

→ For the sake of the Lady, who has beautiful shoulders that are bamboo-like in [their] freshness, plumpness and length,

◆*viṭaiyōṉ taṉ villai ceṟṟāy* – 'O You who destroyed the bow of the him on the bull!'

பெருமிடுக்கனான ரூத்ரனுடைய வில்லை முறித்தவனே!

peru miṭukkaṉāṉa rudraṉuṭaiya villai muṟittavaṉē!

→ O You who broke the bow of Rudra who is very powerful!

◆*mā pōku neṭum kāṉam* – 'the boundless forest where elephants wander'

ஆனைகள் ஸஞ்சரிக்கிற காடு

āṉaikaḷ sañcarikkiṟa kāṭu

→ A forest where elephants wander;

◆*val viṉaiyēṉ maṉam urukkum makaṉē* – 'O Son, who melts the heart of me with forceful karma'

ஸாம்யாவஸ்தை தொடங்கி பதினாலாண்டு உன் ஸௌந்தர்யாதி-சேஷ்டிதங்களாலே ஊர்ஜாஹாமங்களை என்னை சுநுபவிபித்த உன்னை முடிய சுநுபவிக்கப்பெறாதே ஊர்வாபத்தைப் பண்ணின என்னு-டைய ஹ்ருதயத்தை ஶிதிலமாக்குமவனே!

bālyāvasthai toṭaṅki patiṉālu āṇṭu uṉ saundaryādiceṣṭitaṅkaḷālē mahābhogaṅkaḷai eṉṉai anubhavipitta uṉṉai muṭiya anubhavikka+ peṟātē mahāpāpattai+ paṇṇiṉa eṉṉuṭaiya hṛdayattai śithilam ākkumavaṉē!*

→ O You who weakens [this] heart of mine, who committed great sins [so that I am] not getting to enjoy You - who made me experience

In Public domain. Digitization Muthulakshmi Research Academy

great delights with Your deeds beginning with [Your] beauty[740] for fourteen years starting from childhood – unto the end!

◆*iṉṟu nī pōka~ eṉ neñcam iru piḷavu* āy pōkātē niṟkum āṟē* – '[O] the nature of my heart that remains steadfast without becoming split into two as You go today'

உன் ஸன்னிதியில் உருகுகிற என் நெஞ்சானது நீ போனவாறே ஸ்திலமாகாதே வலித்திரா நின்றதீ! இதுக்கு ஹேது அறிகிலேன்.

uṉ sannidhiyil urukukiṟa eṉ neñcāṉatu nī pōṉavāṟē śithilamākātē valittirāniṉṟatīl itukku hetu aṟikilēṉ.

→ My heart, which melts in Your presence, has become hard, without getting weak as You left! I do not know the reason for this.

pācuram 9.5

பொருந்தார்கை வேல்நுதிபோற் பரற்பாய
மெல்லடிகள் குருதி சோர
விரும்பாத கான்விரும்பி வெயிலுறைப்ப
வெம்பசிநோய் கூர வின்று
பெரும்பாவி யேன்மகனே போகின்றாய்
கேகயர்கோன் மகளாய்ப் பெற்ற
அரும்பாவி சொற்கேட்ட வருவினையே
னென்செய்கே னந்தோ யானே.

poruntār kai vēl nuti pōl paral pāya
mel+ aṭikaḷ kuruti cōra
virumpāta kāṉ virumpi veyil uṟaippa
vem paci nōy kūra ~iṉṟu

[740] Beauty is indeed not a deed, but this is what Piḷḷai has written. Aiyangar (Piḷḷai & Aiyangar 1997: 289fn) expands this slightly and says that it is a reference to His good qualities beginning with beauty and His deeds beginning with conquering Paraśurāma.

In Public domain. Digitization Muthulakshmi Research Academy

perum pāviyēṉ makaṉē pōkiṉṟāy
kēkayar kōṉ makaḷ āy+ peṟṟa
~arum pāvi col kēṭṭa ~ aru(m) viṉaiyēṉ
eṉ ceykēṉ antō yāṉē.

O Son of me, who am a great sinner! You are going today,
so that [Your] soft feet exude blood
as the stones pierce like the tips of spears
in the hands of the enemies,
desiring the undesirable jungle,
so that the heat and the glare of the sun[741] burn,
so that the cruel pain of hunger is excessive!

What shall I do,
[I] who have uncommon *karma*,
who listened to the words of the hardened sinner
whom the king of Kēkayas begot as a daughter? Alas!

9.5. Commentary

◆*poruntār kai vēl nuti pōl paral pāya* – 'as the stones pierce like the tips of spears in the hands of the enemies'

ஶத்ருக்கள் கையில் வேல் முனையிட்டு ஈர்ந்தாப்போலே பரல்களானவை பாய

śatrukkaḷ kaiyil vēl muṉaiyai ~iṭṭu īrntā+ pōlē paralkaḷ-āṉavai pāya

→ So that the stones pierce, as if enemies flayed[742] [the feet] with the tips of the spears in [their] hands;

---

[741] The DEDR only gives the meaning of 'heat of the sun' for *veyil*, but the TL gives this definition which is more appropriate in this context, as *veyil* refers to both of the characteristics of the sun, ie. heat and glare.

[742] Although the verb used by Piḷḷai is intransitive (*īr-tal* – 'to saw'), it is the transitive-causative one (*īr-ttal*) which gives it an adequate meaning in this context, i.e. 'to flay.' It is worth noting that Velukkudi (2008: 9.5) pronounces the word as *īrtta*, the peyareccam of *īr-ttal*.

In Public domain. Digitization Muthulakshmi Research Academy

◆*mel+ aṭikaḷ kuruti cōra* – 'so that [Your] soft feet exudes blood'

இங்கு தரையில் மிதிக்க ஸஹியாத ஸுகுமாரமான திருவடிகள் பரல்கள் மேலே மிதிக்கையாலே ரத்தத்தைப் புறப்படவிட

iṅku taraiyil mitikka sahiyāta sukumāramāṉa tiruvaṭikaḷ paralkaḷ-mēlē mitikkaiyālē rattattai+ puṟappaṭa viṭa

→ So that the sacred feet, which are delicate [and] which do not bear to touch the floor here, ooze blood because of treading upon the stones;

◆*virumpāta kāṉ virumpi* – 'desiring the undesirable jungle'

ஸுகுமாரரல்லாதாரும் விரும்பாத காட்டை நான் போகச் சொன்னென் என்னுமத்தாலே விரும்பி

sukumārar allātārum virumpāta kāṭṭai nāṉ pōka+ coṉṉeṉ eṉṉumattālē virumpi

→ Having desired the forest, which even those who are not delicate do not desire, because *I* asked [You] to go [there];

◆*veyil uṟaippa vem paci nōy kūra* – 'so that the heat and the glare of the sun burn, so that the cruel pain of hunger is excessive'

மேலே வெயிலானது உறைப்ப, நினைத்தபோது அமுது செய்யக் கிடையாமையாலே வெவ்வியப் பசியான நோய் மிக

mēlē veyil-āṉatu uṟaippa, niṉaitta pōtu amutu ceyya+ kiṭaiyāmaiyālē vevviya+ paciyāṉa nōy mika

→ So that the sunlight scorches from above, so that the cruel disease that is hunger increases due to not finding food to eat[743] when [You] want;

◆*iṉṟu perum pāviyēṉ makaṉē pōkiṉṟāy* – 'O Son of me, who am a great sinner! You are going'

மஹாபாபியான என் வயிற்றிலே பிறக்கையாலேயிறே ஸுகுமாரரான நீர் காட்டேறப் போகிறது

mahāpāpiyāṉa eṉ vayiṟṟilē piṟakkaiyālēyiṟē sukumārarāṉa nīr kāṭṭēṟa+ pōkiṟatu

---

[743] Alternatively, 'due to not getting to eat.'

In Public domain. Digitization Muthulakshmi Research Academy

→ It is indeed because of [Your] having been born in [this] womb of mine, who am a great sinner, that You, who are delicate, are going to live in the forest!

•*kēkayar kōṉ makaḷ āy+ peṟṟa arum pāvi col kēṭṭa* – 'who listened to the words of the hardened sinner whom the king of Kēkayas begot as a daughter'

கேகயராஜன் மகளாய்ப் பெற்றது ஒரு மஹாபாபத்தையாய்த்து; அவள் வார்த்தையிலே அகப்பட்ட

kekayarājaṉ makaḷāy+ peṟṟatu oru mahāpāpattai~āyttu; avaḷ vārttaiyilē akappaṭṭa

→ She who the king of the Kekayas begot as a daughter is in fact a great sin;

[I] who got entrapped in her words;

•*aru(m) viṉaiyēṉ eṉ ceykēṉ antō yāṉē* – 'What shall I do, [I] who have uncommon karma? Alas!'

ப்ரதிக்ரியை இல்லாத செயலைச் செய்த என்னால் செய்யலாம் பரிஹாரமில்லை.

pratikriyai illāta ceyalai+ ceyta eṉṉāl ceyyal ām parihāram illai.

→ There is no atoning that can be done by me, who have committed an act with no remedy.

pācuram 9.6

அம்மாவென் றுகந்தழைக்கு மார்வச்சொற்
கேளாதே யணிசேர் மார்வம்
என்மார்வத் திடையழுந்தத் தழுவாதே
முழுசாதே மோவா துச்சிக்
கைம்மாவின் னடையன்ன மென்னடையுங்
கமலம்போல் முகமுங் காணாது
எம்மானை யென்மகனை யிழந்திட்ட
விழித்தகையே னிருக்கின் றேனே.

In Public domain. Digitization Muthulakshmi Research Academy

ammā[744] *~eṉṟu* ukantu* aḻaikkum ārva+ col*
kēḷātē ~aṇi cēr mārvam
eṉ mārvattu-iṭai ~aḻunta taḻuvātē*
muḻucātē mōvātu ucci*
kaimmāviṉ naṭai ~aṉṉa mel naṭaiyum
kamalam pōl mukamum kāṇātu
emmāṉai ~eṉ makaṉai ~iḻantu iṭṭa*
~iḻi+ takaiyēṉ irukkiṉṟēṉē.

I, who am of an inferior character, [still] live,
[I] who have lost our Lord, my Son,
[even] without hearing the affectionate word of
[His] rejoicingly calling [me] 'Father!'
without embracing [Him]
so that His bejewelled chest is pressed against my chest,
without having been close [with Him],[745]
without smelling the crown of [His] head,
without seeing [His] gentle gait [that is] like the gait of an elephant
[and His] lotus-like face.

---

[744] Giving this very example, the TL defines it as 'an exclamation of joy.' But *ammā*, meaning 'mother,' can also be the vocative of *ammāṉ* (a term of respect used for male members of the family, like the father, uncle or father-in-law). Uttamūr (1999: 88) explains that *ammā* and *ammāṉ* refer to 'mother' and 'father' respectively, and that Rāma's calling His father 'Mother!' is due to His excessive love.

[745] Velukkudi (2008: 9.6) defines *muḻucātē* as *ānandattai/iṉpattai anubhavikkātē* ('not having experienced the joy'). Uttamūr (1999: 88) uses a variant *maḻuvātē*, which he glosses as 'not having kissed,' but I have not been able to find this verb in the TL. He also indicates the presence of yet another variant, *maḻucātē* (which Uttamūr understands as 'not having embraced'), which I have not been able to trace either. Annangaracharya (1966: 53), on the other hand, takes the variant *muḻucātē* and explains it as 'not having dived (in the ocean that is the enjoyment of) [His] embrace.' Although this seems far-fetched, it is the closest option I have to define *muḻucu*, besides being a plausible one.

In Public domain. Digitization Muthulakshmi Research Academy

9.6. Commentary

•*ammā ~enṟu* ukantu* aḷaikkum ārva+ col kēḷātē* – 'without hearing the affectionate word of [His] rejoicingly calling [me] "Father!"'

வேறென்றைக் கணிசியாதே காரியப் பாடற 'ஐயா' என்று அழைக்கும் வெ₃ஹம் வழிந்து புறப்பட்ட சொல்லைக் கேளாதே

vēṟu oṉṟai+ kaṇiciyātē kāriyappāṭu* aṟa 'aiyā' enṟu aḷaikkum premam vaḷintu puṟappaṭṭa collai+ kēḷātē*

→ Without hearing the word which [consists] in calling [me] 'Father!'[746] with love having overflowed, without desiring anything else [and] without any purpose;

•*aṇi cēr mārvam eṉ mārvattu* -iṭai ~aḷunta taḷuvātē* – 'without embracing [Him] so that His bejewelled chest is pressed against my chest'

ஆஹரணங்களாலே சுலங்கிருதமான திருமார்வைக் கொண்டு, 'ஸுகாலம் பரிஷஸ்வஜே' என்னும்படி, ஸகாடத்தை மென்னும்படி தழுவி முழுசாதே

ābharaṇaṅkaḷālē alaṅkṛtamāṉa tiru mārvai+ koṇṭu, 'sugāḍhaṃ pariṣasvaje' eṉṉumpaṭi, ekatattvam eṉṉumpaṭi taḷuvi muḷucātē

→ Without having been close [with You], embracing [Your] sacred chest decorated with ornaments, in [such] a way that it is described as one truth, as [one] says in 'He embraced [him] very intensely' [VP 5.18.2][747];

•*mōvātu* ucci* – 'without smelling the crown of [His] head';

முழுசி கூகாரம் உச்சியை மோந்து கொள்ளாதே

muḷuci anantaram ucciyai mōntu koḷḷātē

→ Without having been close [with You], without smelling the crown of [Your] head;

---

[746] *aiyā* also means 'O lord!'

[747] '[Kṛṣṇa] drew him [Akrūra] (towards him), and affectionately embraced him' (tr. Wilson 1870 [Vol. 5.1]: 8).

In Public domain. Digitization Muthulakshmi Research Academy

◆*kaimmāviṉ naṭai ~aṉṉa mel naṭaiyum* – '[His] gentle gait [that is] like the gait of an elephant'

'உத்தமாதகஜகாமிநம்' என்னும்படி அமைந்திருக்கிற நடையழகும்

'mattamātaṅgagāminam' eṉṉumpaṭi amaintu irukkiṟa naṭai ~aḻakum*

→ The beauty of the gait that is excellent, so that [it can be] said, 'He who walks like an elephant in rut' [VR 2.3.11c];

◆*kamalam pōl mukamum kāṇātu* – 'Without seeing (...) [His] lotus-like face'

விகாஸம் செவ்விக்குத் தாமரை ஒரு போலியான திரு-முகத்தைக் காணுது

vikāsam cevvikku+ tāmarai oru pōliyāṉa tiru mukattai+ kāṇātu

→ Without seeing the sacred face, for which the lotus is an imitation[748] [in terms of its] bloom [and] beauty;

◆*emmāṉai ~eṉ makaṉai* – 'our Lord, my Son'

நடையழகாலே என்னை எழுதிக்கொண்ட என் மகனை

naṭai ~aḻakālē eṉṉai eḻutikkoṇṭa eṉ makaṉai

→ My Son, who took me in writing [as a slave] by the beauty of [His] gait;

◆*iḻantu* iṭṭa ~iḻi takaiyēṉ irukkiṉṟēṉē* – I, who am of an inferior character, [still] live, [I] who have lost (...)'

இப்படி தண்ணிய செயலைச் செய்தக்கால் முடியவுமாகாதே இருக்கவும் வேணுமோ நான்?

ippaṭi taṇṇiya ceyalai+ ceytakkāl muṭiyavum ākātē irukkavum vēṇumō nāṉ?

→ If [I] have thus committed a base act, must I remain [alive], being unable to perish too?

---

[748] Velukkudi (2008: 9.6) suggests *pōli* means 'example,' which is closer to the meaning 'similarity' given by the TL.

In Public domain. Digitization Muthulakshmi Research Academy

pācuram 9.7

பூமருவு நறுங்குஞ்சி புன்சடையாய்ப்
புனைந்துபூந் துகில்சே ரல்குல்
காமரெழில் விழலுடுத்துக் கலனணியா
தங்கங்க ளழகு மாறி
ஏமருதோ ளென்புதல்வன் யானின்று
செலத்தக்க வனந்தான் சேர்தல்
தூமறையீ ரிதுதகவோ சுமந்திரனே
வசிட்டனே சொல்லீர் நீரே.

pūm maruvu naṟum kuñci puṉ caṭai āy+
puṉaintu pūntukil cēr alkul
*kāmar eḻil viḻal uṭuttu+ kalaṉ aṇiyātu**
aṅkaṅkaḷ aḻaku māṟi
~ēmaru tōḷ eṉ putalvaṉ yāṉ iṉṟu
cela+ takka vaṉam tāṉ cērtal
tū maṟaiyīr itu takavō cumantiraṉē
vaciṭṭaṉē collīr nīrē.

You tell [me], O Vasiṣṭha! O Sumantra! Is it appropriate, O holy brahmins,
that my Son, who has [such] arms that [the foes] are perplexed,[749]
should reach the forest that I am fit to go to today,
wearing [His] scented tufts of hair bedecked with flowers
in matted locks that are tawny,

[749] Uttamūr (1999: 89) understands *ēmaru* as '[shoulders] that rejoice.' He also suggests a different meaning, acquired by splitting *ē* and *maru*, i.e. 'shoulders united with arrows.'

In Public domain. Digitization Muthulakshmi Research Academy

putting on the desirably beautiful[750] *darbha*-grass[751]
around [His] waist that [usually] sports gold clothes,
the beauty of [His] limbs having changed[752]
[with His] not wearing ornaments?

9.7. Commentary

◆*pūm maruvu naṟum kuñci puṉ caṭai āy+ puṉaintu* – 'wearing [His] scented tufts of hair bedecked with flowers in matted locks that are tawny'

பூமாருதே இருப்பதாய், வரிஷத்தைப் புறப்படவிடா நிற்கும் திருக்குழலை, உஷ்யர்க்குப் பார்க்கவொண்ணுதபடி ஜடையாக்கி

pū māṟātē iruppatāy, parimaḷattai+ puṟappaṭaviṭā-niṟkum tiru+ kuḻalai, manuṣyarkku+ pārkka ~oṇṇātapaṭi jaṭhaiyākki

→ Having turned the sacred curls, which keep emitting fragrance with flowers [adorning them] unceasingly, into locks in [such] a way that humans are not able to see;

◆*pūntukil cēr alkul kāmar eḻil viḻal uṭuttu* – '[His] putting on desirably beautiful *darbha*-grass around [His] waist that [usually] sports gold clothes'

அறுபதினாயிரமாண்டு தேடின திருப்பரியட்டங்களில் நல்லவை-யெல்லாம் சாத்தக் கடவ திருவரையிலே, கண்டார் விரும்பும்படி விஷ்வாகிருத்தைக் கயிறாக முறுக்கிச் சாத்தி

---

[750] Uttamūr (1999: 89) takes *eḻil* to mean 'bright' (meaning not in the TL), and suggests that this phrase might mean that 1) the *darbha*-grass [garment] is such that the forest-dwellers desire it, or that 2) [Rāma] wore it with desire in such a way that the light of indifference to wordly objects shone. Uttamūr adds that Daśaratha may have inadvertently bestowed a positive attribute on these clothes.

[751] The scientific name of this sacred grass is *poa cynosuroides* (TL).

[752] While Piḷḷai insists that Rāma became differently beautiful as He got dressed in an ascetic's garb, Uttamūr (1999: 88) chooses to interpret *aṅkaṅkaḷ aḻaku māṟi*, as 'so the beauty of the limbs left.' Annangaracharya (1966: 54) explains this passage as 'without the artificial beauty that is produced by the sacred ornaments above the natural beauty.'

In Public domain. Digitization Muthulakshmi Research Academy

aṟupatiṉāyiram āṇṭu tēṭiṉa tiru+ pariyaṭṭaṅkaḷil nallavai ~ellām cātta+ kaṭava tiru ~araiyilē, kaṇṭār virumpumpaṭi viśvāmitrattai+ kayiṟāka muṟukki+ cātti

→ Having worn the *darbha* grass twisting [it] into ropes, so that those who see [it] like [it], around the sacred waist, which is fit to be adorned with all the good ones among the sacred clothes that [I] had procured for sixty thousand years;[753]

◆*kalaṉ aṇiyātu* aṅkaṅkaḷ aḻaku māṟi* – 'the beauty of [His] limbs having changed [with His] not wearing ornaments'

ஹ்ரூஹாவிகுமான அழகொழியத் திருவாஹரணங்கள் சாத்தாமை-யாலே அத்தால் வரும் அழகின்றியே

svābhāvikamāṉa aḻaku oḻiya+ tiru ~ābharaṇaṅkaḷ cāttāmaiyālē attāl varum aḻakiṉṟiyē*

→ Due to [His] not wearing sacred ornaments so that [His] natural beauty ceases,[754] [He is] without the beauty that comes from them;

◆*ēmaru tōḷ eṉ putalvaṉ* - 'my Son who has arms that confuse [the foes]'

விஷ்ணும் பண்ணினுரை அழியச்செய்து கூஹிஷெகும் பண்ணவல்ல என் மகன்

vighnam paṇṇiṉārai aḻiyacceytu abhiṣekam paṇṇa valla eṉ makaṉ

→ My Son, who is capable of being crowned [by] causing those who created obstacles to be destroyed;

◆*yāṉ iṉṟu cela+ takka vaṉam tāṉ cērtal* – '[that my Son should] reach the forest that I am fit to go to today'

---

[753] Daśaratha is claimed to have led a very long life.

[754] If the word *oḻiya* was mistakenly transcribed as *oḻiya* during transmission, we get a more appropriate meaning, which is closer to Aiyangar's reading (Piḷḷai & Aiyangar 1997: 296fn): 'Due to [His] not wearing sacred ornaments so that [His] natural beauty [is] hidden.' What Piḷḷai seems to say here is that Rāma's natural beauty is usually concealed beneath the clothes and ornaments that He wears. But because prior to leaving to the forest He removed them all, He is devoid of that artificial beauty, thereby allowing His natural beauty to appear.

In Public domain. Digitization Muthulakshmi Research Academy

அறுபதினாயிரமாண்டு ஹொமங்களை ஈஜித்து வீதராகனான நான் போகக்கடவ காட்டிலே, ஸுகுமாரராய் ஹொமயொகியான தாம் போகை

aṟupatiṉāyiram āṇṭu bhogaṅkaḷai bhujittu vītarāgaṉāṉa nāṉ pōka+ kaṭava kāṭṭilē, sukumārarāy bhogayogyarāṉa tām pōkai

→ The going of Him, who is delicate [and] worthy of pleasures,[755] to the forest that I, who have become free from passions, having enjoyed pleasures for sixty thousand years, ought to go to,

◆*tū maṟaiyīr itu takavō* – 'Is it appropriate, O holy brahmins?'

'விஶ்வஸ்ய' என்று ஓதியிருக்கிற ப்ராஹ்மணரே! நீங்கள் இது சொல்லிகோள்[756]; இது யுக்தமோ?

'patiṃ viśvasya' eṉṟu ōtiyirukkiṟa brāhmaṇarē! nīṅkaḷ itu collikōḷ; itu dharmamō?

→ O brahmins, who keep reciting 'The Lord of the Universe' [*Nārāyaṇa Sūkta* 3]! You tell me this: is this dharma?

◆*cumantiraṉē vaciṭṭaṉē collīr nīrē* – 'You tell [me], O Vasiṣṭha! O Sumantra!'

ராஜயுக்தைப் பழசு அறிந்து நடத்திப்போந்த ஸுஹ்ருதே! சொல்லாய்! இவ்வுக்தத்துக்கு குருவாய் ராஜயுங்களை உபதெஶித்துப் போருகிற ஶ்ரீவஸிஷ்டபகவானே! சொல்லாய்.

rājadharmattai+ paḻacu aṟintu naṭatti+ pōnta sumantraṉē! collāy! i+ vaṁśattukku guruvāy rājadharmaṅkaḷai upadeśittu+ pōrukiṟa śrīvasiṣṭha-bhagavāṉē! collāy.

→ O Sumantra, who, having known the antiquity of the kingly dharma,[757] have continued directing [the kings in that path]! Tell [me]! O divine lord Vaśiṣṭha, who, as the guru for this dynasty, have continued instructing the kingly dharma! Tell [me].

---

[755] Another way of reading this is, 'who is worthy of pleasures, being delicate.'
[756] *kōḷ* is 'a verbal ending of the second person plural' (TL).
[757] The other way of reading this could be, 'having known the kingly dharma of old.'

In Public domain. Digitization Muthulakshmi Research Academy

pācuram 9.8

பொன்பெற்ரு ரெழில்வேதப் புதல்வனையுந்
தம்பியையும் பூவை போலும்
இன்பற்ரு நுண்மருங்குல் மெல்லியலென்
மருகியையும் வனத்திற் போக்கி
நின்பற்ரு நின்மகன்மேற் பழிவிளைத்திட்
டென்னையுநீள் வானிற் போக்க
என்பெற்ருய் கைகேசீ யிருநிலத்தி
லினிதாக விருக்கின் ருயே.

poṉ perṟār eḻil vēta+ putalvaṉaiyum
tampiyaiyum pūvai pōlum
miṉ paṟṟā nuṇ maruṅkul melliyal eṉ
marukiyaiyum vaṉattil pōkki
niṉ paṟṟu ām niṉ makaṉ mēl paḻi viḷaittiṭṭu**
eṉṉaiyum nīḷ vāṉil pōkka
eṉ perṟāy kaikēcī ~iru(m) nilattil
iṉitu āka ~irukkiṉṟāyē.*

O Kaikeyī, what did you get by sending to the forest
[my] Son who [learnt] the graceful Vedas from those who bear excellence,[758]
[His] younger brother,
and my *pūvai*-flower-like[759] Daughter-in-law of delicate build

---

[758] Uttamūr (1999: 89) understands *poṉ perṟār eḻil vēta+ putalvaṉaiyum* in many different ways: 1) 'the bright Son [who is a knower] of the Vedas who is [superior] to those who possess the wealth [of education]'; 2) 'the bright Son [who learnt] the beautiful Vedas [from] those who possess the wealth [of education]'; and 3) 'the Son [who is a knower] of the Vedas, who is a light to those who possess the wealth [of education].'

[759] Although all the commentaries I have read so far explain that *pūvai* is a bird, I believe that the word *pū* in the accusative form is an alternative, which means Sītā

In Public domain. Digitization Muthulakshmi Research Academy

who has a slender waist,

which [even] the lightning cannot compare with,
by creating blame on your son who you are attached to,[760] and
by sending me too to high heaven?
You live happily on this vast earth!

9.8. Commentary

◆*poṉ peṟṟār eḻil vēta+ putalvaṉaiyum tampiyaiyum* – '[my] Son who [learnt] the graceful Vedas from those who bear excellence, and [His] younger brother'

ஶுரென்று எல்லாரும் சொல்லும்படி இருக்கிற உபாஶ்ரா-யர்கள் கீழேயிருந்து அழகிய ஸகலவெதஶாஸ்த்ரங்களையும் ஓதி-யிருக்கிற பெருமாளையும், அவரையல்லது அறியாத தம்பியாரையும்

dhanyar eṉṟu ellārum collumpaṭi irukkiṟa upādhyāyarkaḷ kīḻē ~iruntu aḻakiya sakalavedaśāstraṅkaḷaiyum ōti ~irukkiṟa perumāḷaiyum, avarai ~allatu aṟiyāta tampiyāraiyum

→ Perumāḷ - who has learnt all the beautiful shastras of the Vedas, having been under [the guidance of] preceptors, who are such that everyone calls [them] wealthy - and [His] revered brother, who knows none but Him;

◆*pūvai pōlummiṉ paṟṟā nuṇ maruṅkul melliyal eṉ marukiyaiyum* – 'my *pūvai*-flower-like Daughter-in-law of delicate build [who has] a slender waist'

---

is said to be 'like a flower' or even better, *pūvai* is a variety of *kāyā* (TL) ('ironwood [flowers']). Although this fits in well, the Āḻvārs usually use this flower to describe Viṣṇu-Nārāyaṇa's complexion (with *kāyām-pū-vaṇṇaṉ* meaning 'He of the purple colour'), and not the Goddess's.

[760] Velukkudi (2008: 9.8) gives the variant *niṉ paṟṟā*, which he explains as '[your son] who is attached to you,' but Uttamūr (1999: 89-90) believes it is the other way round, i.e. 'your son who is the repository for your affection,' or even, by using the variant *niṉ paṟṟā*, taking the final *ā* as a negative, he suggests 'your son who is not attached to you.'

In Public domain. Digitization Muthulakshmi Research Academy

பூவைபோலே இருப்பாளுமாய், மின்னுக்கு ஒப்பான இடையை-யுடையாளுமாய் ஸுஷ்லுஹாவெயுமான என் மருமகளான என் பிராட்டியையும்

pūvai pōlē iruppāḷumāy, miṉṉukku oppu āṉa iṭaiyai ~uṭaiyāḷumāy mṛdusvabhāvaiyumāṉa eṉ marumakaḷāṉa eṉ pirāṭṭiyaiyum*

→ And my Lady who is my daughter-in-law, who is like a *pūvai*-flower, who has a waist that is similar to the lightning, and who has a soft nature;

◆*vaṉattil pōkki* – 'by sending to the forest'

காட்டிலே போகவிட்டு

kāṭṭilē pōkaviṭṭu

→ Having let [them] go to the forest;

◆*niṉ paṟṟu* ām niṉ makaṉ mēl paḷi viḷaittiṭṭu* – 'by creating blame on your son who you are attached to'

உன்னையல்லது வேறொருவரைத் தாயென்றிராத பெருமாளையும் இளயபெருமாளையும் வநத்திலே போகவிட்டு ஸ்ரீஹரதாழ்வான்-மேலே 'ஹாதுரோஹி' என்கிற பழியை ஏறிட்டு

uṉṉai~ allatu vēṟu oruvarai+ tāy eṉṟu* irāta perumāḷaiyum iḷaiya-perumāḷaiyum vanattilē pōkaviṭṭu śrībharatāḻvāṉ-mēlē 'bhrātṛdrohi' eṉkiṟa paḻiyai ēṟiṭṭu*

→ Having let Perumāḷ, who did not consider anyone but you as [His] mother, and the younger Perumāḷ go to the forest, having cast upon the divine, Bharat'*āḻvāṉ* the blame [of being] 'hostile to the brother'[761];

◆*eṉṉaiyum nīḷ vāṉil pōkka eṉ peṟṟāy* – 'What did you get (...) by sending me too to high heaven?'

இச்செயல்களெல்லாம் செய்து நீ பெற்ற டயொஜநமென்?

i+ ceyalkaḷ ellām ceytu nī peṟṟa prayojanam eṉ?

→ What is the benefit you obtained by having done all these deeds?

---

[761] If one opted for the Tamil meaning, *drohi* (*turōki* in Tamil) would mean 'traitor.'

In Public domain. Digitization Muthulakshmi Research Academy

◆*iru(m) nilattil iṉitu* āka ~irukkiṉṟāyē* – 'You live happily on this vast earth'

ஸம்ஸாரஸுவமாகிறது பூசுர்களோடும் ஹதூவோடும் கூடியிருக்கையாய்த்து; உனக்குப் பூசுரான பெருமாளைக் காட்டிலே போக்கி என்னையும் ஸ்வர்கத்திலே போக்குகையாலே ஸம்ஸாரஸுவம் அழகியதாக அநுபவிக்கக்கடவையிறே!

saṃsārasukham-ākiṟatu putrarkaḷōṭum bhartāvōṭum kūṭiyirukkai~āyttu; uṉakku+ putrarāṉa perumāḷai+ kāṭṭilē pōkki eṉṉaiyum svargattilē pōkkukaiyālē saṃsārasukham aḻakiyatāka anubhavikka+ kaṭavaiyiṟē!

→ Wordly happiness is living together with the children and the husband. Having sent Perumāḷ, who is your Son, to the forest [and] by also sending me to heaven, you are indeed fit to happily enjoy wordly pleasures!

pācuram 9.9

முன்னெருநாள் மழுவாளி சிலைவாங்கி
யவன்றவத்தை முற்றுஞ் செற்றுய்
உன்னையுமுன் னருமையையு முன்மோயின்
வருத்தமுமொன் றுகக் கொள்ளாது
என்னையுமென் மெய்யுரையு மெய்யாகக்
கொண்டுவனம் புக்க வெந்தாய்
நின்னையே மகனைகப் பெறப்பெறுவே
னேழ்பிறப்பு நெடுந்தோள் வேந்தே.

muṉ+ oru nāḷ maḻu ~āḷi cilai[762] *vāṅki*
~avaṉ tavattai muṟṟum ceṟṟāy
~uṉṉaiyum uṉ+ arumaiyaiyum uṉ mōyiṉ
varuttamum onṟu āka+ koḷḷātu*

[762] As Uttamūr (1999: 90) points out, *maḻuvāḷi* can also be split as *maḻu vāḷi* ('he with an axe weapon,' with *vāḷ* being taken as a generic term for a weapon) or *maḻuvu ~āḷi* ('he who wields the axe').

In Public domain. Digitization Muthulakshmi Research Academy

~eṉṉaiyum eṉ mey+ uraiyum mey+ āka+
koṇṭu vaṉam pukka ~entāy
niṉṉaiyē makaṉ+ āka+ peṟa+ peṟuvēṉ
ēḻ piṟappum neṭum tōḷ vēntē.

O You who, having once obtained the bow from the axe-wielder,
completely destroyed that one's *tapas*!
O my Father who entered the forest taking me and my promise[763]
to be the truth,
without considering as worthy of regard Yourself,
or the difficulty [we had in] obtaining You[764]
or Your mother's suffering!
O long-armed King! I shall get to beget Yourself as [my] son for all seven
births [to come]!

9.9. Commentary

◆*muṉ+ oru nāḷ maḻu ~āḷi cilai vāṅki* – 'having once obtained the bow from the axe-wielder'

முன்னொரு காலத்திலே மழுவை ஆயுதமாகவுடைய ஸ்ரீபரசு-ராஜன் கையில் ஸ்ரீசாஜ்ஜத் திருவில்லை வாங்கி

muṉ+ oru kālattilē maḻuvai āyudhamāka ~uṭaiya śrī paraśurāmaṉ kaiyil śrī śārṅga+ tiru villai vāṅki

→ Previously, at one time, having received the sacred bow Śrī Śārṅga from the hands of Śrī Paraśurāma, who has an axe for a weapon,

◆*avaṉ tavattai muṟṟum ceṟṟāy* – 'You (...) completely destroyed that one's *tapas*'

அவன் லொகாஜரங்களை ப்ராபிக்கக் கடவதாக சூஜித-தபஸ்ஸை அவ்வம்பாலே அழித்துப் போகட்டாய்

---

[763] It seems that although *mey urai* (as well as the lexicalised *meyyurai*) literally means 'true word' in Tamil, here it might in fact be a translation of the Sanskrit *satya-vacana* ('solemn assurance, promise' MW) as Piḷḷai suggests.
[764] *arumai* also means 'rarity.'

In Public domain. Digitization Muthulakshmi Research Academy

avaṉ lokāntaraṅkaḷai prāpikka+ kaṭavatāka ārjitatapassai a+ ~ampālē aḻittu+ pōkaṭṭāy

→ You cast away [the fruit of] the *tapas* that had accumulated [for him], fit to have won him other worlds, destroying [it] with that arrow.

◆*uṉṉaiyum uṉ+ arumaiyaiyum* – 'Yourself or the difficulty [we had in] obtaining You'

உன் ஶ்லாவ்யதையையும், 'உஹதா தபஸா ராஉ' என்று நான் உன்னைப் பெறப்பட்ட அருமையையும்

uṉ ślāghyataiyaiyum, 'mahatā tapasā rāma' eṉṟu nāṉ uṉṉai+ peṟa+ paṭṭa arumaiyaiyum

→ Your praiseworthiness and the difficulty I experienced to beget You, as said in 'Rāma [obtained] by great *tapas*' [VR 3.62.3a];

◆*uṉ mōyiṉ varuttamum oṉṟu* āka+ koḷḷātu* – 'without considering as worthy of regard (...) Your mother's suffering'

'உன்னைப் பிரியில் யரியேன்' என்று பின்தொடர்ந்த ஸ்ரீ-கௌஸலையார் வ்யஸநத்தையும் ஒன்றாகக் கொள்ளாது

'uṉṉai+ piriyil dhariyēṉ' eṉṟu piṉ toṭarnta śrīkausalaiyār vyasanattaiyum oṉṟu āka+ koḷḷātu*

→ Without taking as worthy of regard the distress of the revered Śrī Kausalyā, who followed behind saying, 'I shall not survive if [I] part from You!';

◆*eṉṉaiyum eṉ mey+ uraiyum mey+ āka+ koṇṭu vaṉam pukka ~entāy* – '[my] Father who [have gone] to enter the forest, taking me and my promise to be the truth'

உன் பக்கல் எனக்குண்டான ஹாவஸ்யத்தை மெய்யாக அறியாதே, என்னைப் பிதா என்றே நினைத்து, 'நெடுநாள் ஸத்யம் சொல்லிப் போந்தவனை நான் தோன்றி சுஸத்யப்ரதிஜ்ஞனாக்க-வொண்ணாது' என்று என் சுஸத்யத்தை ஸத்யமாக்க வேணுமென்று நெஞ்சிலே கொண்டு காடேறப்போன என் நாயனே!

In Public domain. Digitization Muthulakshmi Research Academy

uṉ pakkal eṉakku uṇṭāṉa bhāvabandhattai mey+ āka aṟiyātē, eṉṉai+ pitā eṉṟē niṉaittu, 'neṭu nāḷ satyam colli+ pōntavaṉai nāṉ tōṉṟi asatyapratijñaṉ ākka ~oṇṇātu' eṉṟu eṉ asatyattai satyam ākka vēṇum eṉṟu neñcilē koṇṭu kāṭēṟa+ pōṉa eṉ nāyaṉē!*

→ O my King, who went to live in the forest, taking it in [Your] heart to turn my lie into the truth thinking, 'I cannot make him, who has been speaking the truth for a long time, one who has made a false promise,' considering only [the fact] that I am Your father, without knowing the emotional attachment I feel towards You to be the truth!

◆*niṉṉaiyē makaṉ+ āka+ peṟa+ peṟuvēṉ ēḻ piṟappum neṭum tōḷ vēntē* – 'O long-armed King! I shall get to beget Yourself as [my] son for all seven births [to come]!'

சுமெகஜநங்கள் பிறந்து, பிறந்த ஜநும் தோறும் நீ எனக்குப் பிள்ளையாய்ப் பிறக்கும்படி பெற்றுடையேனேவேனே.

anekajanmaṅkaḷ piṟantu, piṟanta janmam tōṟum nī eṉakku+ piḷḷaiyāy+ piṟakkumpaṭi peṟṟu uṭaiyēṉ āvēṉē.*

→ Having taken many births, I shall have such greatness as to [have] you born to me as my child in each birth [that I take].

◆*neṭum tōḷ vēntē* - 'O long-armed King!'

ரக்ஷ்யவமூத்தின் அளவல்லாத காவல் துடிப்புடைய தோள-யுடையவனே!

rakṣyavargattiṉ aḷavu allāta kāval tuṭippu* uṭaiya tōḷai ~uṭaiyavaṉē!*

→ O You who have shoulders, which have an eagerness in the protection of the groups [of people] to be guarded that is greater than[765] the measure [needed]!

---

[765] *allāta* literally means 'which is not, other than, different from' (TL).

In Public domain. Digitization Muthulakshmi Research Academy

pācuram 9.10

தேனகுமா மலர்க்கூந்தற் கௌசலையுஞ்
சுமித்திரையுஞ் சிந்தை நோவக்
கூனுருவில் கொடுந்தொழுத்தை சொற்கேட்ட
கொடியவள்-தன் சொற்கொண் டின்று
கானகமே மிகவிரும்பி நீதுறந்த
வளநகரைத் துறந்து நானும்
வானகமே மிகவிரும்பிப் போகின்றேன்
மனுகுலத்தார் தங்கள் கோவே.

tēṉ naku mā malar+ kūntal kaucalaiyum
cumittiraiyum cintai nōva
kūṉ uruviṉ koṭum toḻuttai col kēṭṭa
koṭiyavaḷ taṉ col koṇṭu iṉṟu*
kāṉakamē mika virumpi nī tuṟanta
vaḷa(m) nakarai+ tuṟantu nāṉum
vāṉakamē mika virumpi+ pōkiṉṟēṉ
maṉu kulattār taṅkaḷ kōvē.

I am going to heaven, greatly desiring [it],
also renouncing the wealthy city,
which You renounced today greatly desiring the forest,
accepting the words of the cruel woman
who listened to the words of the maidservant as crooked as
[her] hunchbacked form,[766]
so that Sumitrā and Kausalyā
—with long tresses with big, blooming flowers

[766] *kūṉ uruviṉ koṭum toḻuttai* can also mean 'the maidservant who is more crooked than [her] crooked body,' if the *iṉ* in *uruvīṉ* is taken as an ablative marker (Uttamūr 1999: 91).

In Public domain. Digitization Muthulakshmi Research Academy

[brimming] with honey[767]—
are aggrieved in their minds.
O King of the people of Manu's lineage!

9.10. Commentary

•*tēṉ naku mā malar+ kūntal ityādi* – 'long tresses with big, blooming flowers [brimming] with honey,' etc.

தேனைப் புறப்படுவிக்கிற மலரோடே கூடின மயிர்முடியையுடைய ஸ்ரீகௌஸல்யாரும் ஸுமித்ரையாரும் நெஞ்சு நோவ

tēṉai+ puṟappaṭuvikkiṟa malarōṭē kūṭiṉa mayirmuṭiyai ~uṭaiya śrīkausalaiyārum sumitraiyārum neñcu nōva

→ So that the hearts of the revered Śrī Kausalyā and the revered Sumitrā, who have knots of hair joined with flowers that cause honey to drip, suffer;

•*kūṉ uru ityādi* – 'hunchbacked form'

வடிவில் வக்ரும் போலே நெஞ்சும் வக்ரமாய்த் திண்ணிதான கூனியுடைய வார்த்தையைக்கேட்ட கைகேயியுடைய வார்த்தையிலே அகப்பட்டு

vaṭivil vakram pōlē neñcum vakramāy+ tiṇṇitāṉa kūṉiyuṭaiya vārttaiyai+ kēṭṭa kaikeyiyuṭaiya vārttaiyilē akappaṭṭu

→ Having become entrapped in the words of Kaikeyī, who listened to the words of the base hump-back with a heart that is also crooked like the crookedness in [her] form;

•*kāṉakamē mika virumpi nī tuṟanta vaḷa(m) nakarai+ tuṟantu* – 'renouncing the wealthy city, which You renounced, desiring greatly the forest'

நான் போகச் சொன்னேன் என்னுமத்தையே கொண்டு ஒருவருக்கும் ஸஹிக்க அரிதான காட்டை விரும்பி, திருவஹிஷ்கூத்-

[767] According to Uttamūr, some scholars believe *naku* can also mean 'to give out' (i.e. 'big flowers that give out honey').

In Public domain. Digitization Muthulakshmi Research Academy

துக்கு சுயஜரித்திருக்கிற ஊரை நீ கைவிட்டாயென்று நானும் திருவயொய்யையத் துறந்து

'nāṉ pōka+ coṉṉēṉ' eṉṉumattaiyē koṇṭu oruvarukkum sañcarikka aritāṉa kāṭṭai virumpi, tiru ~abhiṣekattukku alaṅkarittu irukkiṟa ūrai nī kaiviṭṭāy eṉṟu nāṉum tiru ~ayodhyaiyai+ tuṟantu*

→ I too, having abandoned the sacred Ayodhyā, because You abandoned the city decorated for [Your] sacred coronation, desiring the forest that is hard for anyone to wander about, considering only that I asked [You] to go;

◆*vāṉakamē mika virumpi pōkiṉṟēṉ* - 'I (...) am going to heaven, greatly desiring [it]'

நீ இல்லாத நமரியிறே; அத்தாலே ஸ்வர்மேயாகிலும் நீ இல்லாத ஊரை விட்டுப்போகின்றேன்

nī illāta nagariyiṟē; attālē svargamē ~ākilum nī illāta ūrai viṭṭu+ pōkiṉṟēṉ

→ [This] indeed is a city without You; therefore, even if it is heaven itself, I am going away, abandoning the city that is without You.[768]

◆*maṉu kulattār taṅkaḷ kōvē* – 'O King of the people of Manu's lineage!'

உலகமொழுவனனவனே

manukulodbhavaṉ āṉavaṉē

→ O You who are the Progenitor of the human race!

pācuram 9.11

ஏரார்ந்த கருநெடுமா லிராமனுய்
வனம்புக்க வதனுக் காற்று
தாரார்ந்த தடவரைத்தோள் டயரதன்ருன்
புலம்பியவப் புலம்பல் தன்னைக்

[768] It could mean either 'I am leaving the city even though it is heaven-like' or 'I am leaving the city which is without You, even though it is for heaven.' The latter is how Aiyangar (Piḷḷai & Aiyangar 1997: 305) interprets this passage.

In Public domain. Digitization Muthulakshmi Research Academy

கூரார்ந்த வேல்வலவன் கோழியர்கோன்
குடைக்குலசே கரன்சொற் செய்த
சீரார்ந்த தமிழ்மாலை யிவைவல்லார்
தீநெறிக்கட் செல்லார் தாமே.

ēr ārnta karu(m) neṭumāl irāmaṉ āy
vaṉam pukka ~ataṉukku āṟṟā*
tār ārnta taṭa(m) varai+ tōḷ tayarataṉ tāṉ
pulampiya ~a+ pulampal taṉṉai
kūr ārnta vēl valavaṉ kōḻiyar kōṉ
kuṭai+ kulacēkaraṉ col ceyta
cīr ārnta tamiḻ mālai ~ivai vallār
tī neṟi+ kaṇ cellār tāmē.

Those who master
these Tamil garlands filled with excellence,
that lament - which Daśaratha, with large mountain[-like] shoulders
bedecked with garlands, [uttered] lamentingly,
as the dark tall Māl full of beauty [born] as Rāma
entered the forest,
being unconsolable about that -
put into words by Kulacēkaraṉ [who has] a [royal] parasol, the king of
the Kōḻi people, capable [wielder of] a lance that is full of sharpness,
shall not go in the evil path.

9.11. Commentary

நிமத்தில் - *nigamattil* - in conclusion

◆*ēr ārnta karu(m) neṭumāl ityādi* – 'the dark tall Māl full of beauty,' etc.

எல்லா ப்ரகாரத்தாலும் பூர்ணனாய், ஸவ்பாயிகனான ஸவ்பெஶ்வரன் கஶுவஶ்யரோடே ஹரஸஜாதீயனாய் வந்தவ-

In Public domain. Digitization Muthulakshmi Research Academy

தரித்து, கூஷ்வஶ்ரும் போகத்தகாத காட்டில் புக்கான் என்றதுக்கு ஆற்றமாட்டாது

ellā prakārattālum pūrṇaṉāy, sarvādhikaṉāṉa sarveśvaraṉ karmavaśyarōṭē itarasajātīyaṉāy vantu avatarittu, 'karmavaśyarum pōka+ takāta kāṭṭil pukkāṉ' eṉṟatukku āṟṟa māṭṭātu*

→ Unable to bear the fact that the Lord of all - who is superior to everything, being complete in all ways – having come and incarnated Himself, becoming one of the other kind with the people who are subjected to karma, 'entered the forest, to which even those who are subjected to karma do not deserve to go';

◆*tār ārnta ityādi* – 'bedecked with garlands,' etc.

அறுபதினாயிரமாண்டு ராஜ்யம் பண்ணுகையாலே மாலைமாறாத, திண்ணிதான, மலைபோலே தோளையுடைய சக்ரவர்த்தி ப்ரலாபித்த பாசுரத்தை

aṟupatiṉāyiram āṇṭu rājyam paṇṇukaiyālē mālai māṟāta, tiṇṇitāṉa, malai pōlē tōḷai ~uṭaiya cakravarti pralāpitta pācurattai

→ The *pācuram*, which the emperor - who has firm, mountain-like shoulders [decorated] at all times with garlands because of [his] having ruled for sixty thousand years - [uttered] lamentingly;

◆*kūr ārnta ityādi* – '...that is full of sharpness,' etc.

கூர்மைமிக்க வேலையுடையருமாய், உறையூர்க்கு நியாமகருமாய், ஹெஶ்வர்யப்ரகாஶகமான வெண்கொற்றக்குடையையுடையருமான கூலஶெவரப்பெருமாள் அருளிச்செய்த

kūrmai mikka vēlai ~uṭaiyarumāy, uṟaiyūrkku niyāmakarumāy, aiśvarya-prakāśakamāṉa veṇkoṟṟakkuṭaiyai ~uṭaiyarumāṉa kulaśekhara+ perumāḷ aruḷicceyta

→ Blessed by lord Kulacēkaraṉ, the ruler of Uṟaiyūr, who has a spear that abounds in sharpness and a white [royal] parasol of victory that reveals [his] sovereignty;

In Public domain. Digitization Muthulakshmi Research Academy

◆*cīr ārnta tamiḻ mālai ~ivai vallār* – 'those who master these Tamil garlands filled with excellence'

'பாஹ்யே மெயெ ச மதுரம்' என்று இவை பூர்ணமான தமிழ்த்-தொடை வல்லவர்கள்

'pāṭhye geye ca madhuraṃ' eṉṟu ivai pūrṇamāṉa tamiḻ+ toṭai vallavarkaḷ

→ Those who master these Tamil garlands which are complete, as said in 'sweet when recited and sung' [VR 1.4.7a],

◆*tī neṟi+ kaṇ cellār tāmē* – '[they] shall not go in the evil path'

ஹரவிஷயத்தைக் காற்கடைக்கொண்டு விஷயப்ரவணரா-கார்கள்.

bhagavadviṣayattai+ kāṟkaṭaikkoṇṭu viṣayapravaṇar ākārkaḷ.

→ They shall not, despising God, become inclined towards matters.

In Public domain. Digitization Muthulakshmi Research Academy

Decade 10 - *am kaṇ neṭu matiḷ*

சுவதாரிகை - சுநாதிகாலம் தாம் இழந்த இழவை, தெகி தெவியார் பெற்றுவைத்தும் கூஷ்ணனுடைய ஸாலசெஷ்டிதங்களை சுநுபவிக்கப்பெறாதே இழந்தவள் பாசுரத்தாலே பேசினார் ஆலைநீள்கரும்பில்; மன்னுபுகழில் ஸ்ரீகௌஸலையார் பெற்ற பேற்றை சுநுபவித்தார்; ஸால்யாவஸ்தையிலே எல்லாமநுபவித்து ப்ராப்தயௌவநரானவாறே சுநுபவிக்கப்பெறாதே இழந்த சக்ரவதிபோபாதி தமக்கு ப்ராப்தியுண்டாகையாலே அவன் பாசுரத்தாலே தம் இழவைப் பேசினார் வண்தாளில்; இத்திருமொழியில் கீழ்ப்பிறந்த இழவுகள் எல்லாம் தீர, சக்ரவதிபுத்திருமகன் நித்யவாஸம் பண்ணுகிற திருச்சிசுகூடமாகிற திருப்பதியிலே திருவவதாரம் தொடங்கி அந்த சுவதாரவுத்தாந்தத்தை ஸ்ரீவால்மீகிபகவாந் பேசி சுநுபவித்தாப்போலே, தம்முடைய ஜ்ஞாநவைசத்யத்தாலே ஸமகாலத்திற்போலே சுநுபவிக்கிறார்.

avatārikai - anādikālam tām iḻanta iḻavai, devaki deviyār peṟṟuvaittum kṛṣṇaṉuṭaiya bālaceṣṭitaṅkaḷai anubhavikka+ peṟātē iḻantavaḷ pācurattālē pēciṉār 'ālai nīḷ karumpil'; 'maṉṉu pukaḻ'il śrīkausalaiyār peṟṟa pēṟṟai anubhavittār; bālyāvasthaiyilē ellām anubhavittu prāptayauvanar āṉavāṟē anubhavikka+ peṟātē iḻanta cakravarti ~ōpāti tamakku prāpti ~uṇṭākaiyālē avaṉ pācurattālē tam iḻavai+ pēciṉār 'vaḷ tāḷ'il; i+ tirumoḻiyil kīḻ+ piṟanta iḻavukaḷ ellām tīra, cakravarti+ tiru makaṉ nityavāsam paṇṇukiṟa tiruccitrakūṭam-ākiṟa tiru+ patiyilē tiru ~avatāram toṭaṅki anta avatāravṛttāntattai śrīvālmīkibhagavān pēci anubhavittā+ pōlē, tammuṭaiya jñānavaiśadyattālē samakālattil pōlē anubhavikkiṟār.

→ Introductory note - In 'The long sugarcane from the press', he [Kulacēkaraṉ] spoke of the deprivation that he suffered since infinite time through the *pācuram* of the revered Lady Devakī, who, though having given birth [to Him], [became] one who lost [the enjoyment], not getting to enjoy Kṛṣṇa's childhood deeds. In 'Enduring glory,' he enjoyed the fortune that the revered Śrī Kausalyā obtained. In 'The mighty feet,' he [Kulacēkaraṉ], since he had a fortune similar to the

In Public domain. Digitization Muthulakshmi Research Academy

emperor's - who, having enjoyed everything during [Rāma's] childhood, lost [the experience] without getting to enjoy [it] as He reached manhood - spoke of his deprivation through his [i.e. Daśaratha's] *pācuram*. In this *tirumoḻi*, so that all the losses produced previously would end, in the sacred town of Tiruccitrakūṭam, where the emperor's divine Son lives permanently, he [Kulacēkaraṉ] enjoys [Rāma] as if [he] were contemporaneous [to Him] by the distinctness of his knowledge, like the divine lord Vālmīki experienced [Him] by speaking of the story of [Rāma's] *avatāra* beginning with [His] sacred birth.

pācuram 10.1

அங்கணெடு மதிட்புடைசூ ழயோத்தியென்னு
மணிநகரத் துலகனைத்தும் விளக்குஞ் சோதி
வெங்கதிரோன் குலத்துக்கோர் விளக்காய்த் தோன்றி
விண்முழுது முயக்கொண்ட வீரன் றன்னைச்
செங்கணெடுங் கருமுகிலை யிராமன் றன்னைத்
தில்லைநகர்த் திருச்சித்ர கூடந் தன்னுள்
எங்கள்தனி முதல்வனையெம் பெருமான் றன்னை
யென்றுகொலோ கண்குளிரக் காணு நாளே.

am kaṇ neṭu(m) matiḷ puṭai cūḻ ayōtti ~enṉum
aṇi nakarattu ulaku* aṉaittum viḷakkum cōti*
vem katirōṉ kulattukku ōr viḷakku āy+ tōṉṟi*
viṇ muḻutum uyakkoṇṭa vīraṉ taṉṉai
cem kaṇ neṭum karu mukilai ~irāmaṉ taṉṉai
tillai nakar tiruccitrakūṭam taṉ+ uḷ+
eṅkaḷ taṉi mutalvaṉai ~emperumāṉ taṉṉai
eṉṟu-kolō kaṇ kuḷira+ kāṇum nāḷē.

When is the day [I shall] see, so that [my] eyes are refreshed,
our Lord, our sole First Cause inside Tiruccitrakūṭam
in the town of Tillai,

In Public domain. Digitization Muthulakshmi Research Academy

Rāma, the tall dark-hued Cloud with red eyes,
the Warrior who redeemed the whole of heaven,
by appearing as a light to the lineage of the glowing Sun,
the Flame that brightens all the worlds
in the decorated city called Ayodhyā,
surrounded by beautiful places and tall fortifications on [all] sides.

10.1. Commentary

அவதாரிகை - முதற்பாட்டு. தெவர்களெல்லாரும் கூதாத்தராம்படி வந்து திருவவதாரம் பண்ணினபடி சொல்லுகிறது.

avatārikai – mutal pāṭṭu. devarkaḷ ellārum kṛtārthar āmpaṭi vantu tiru ~avatāram paṇṇiṉapaṭi collukiṟatu.

→ Introductory note - First song: it speaks of the way [He] came and incarnated Himself so that all the devas have their object accomplished.

◆*am kaṇ ityādi* – 'beautiful places,' etc.

ஹொத்யஹொதொபகரணஹொதஸ்தாநங்களை உடைத்தாய், ஆகா-ஶாவகாஶமெல்லாம் தானேயாம்படி நிமிர்ந்த மதிளாலே சூழப்பட்ட அயொத்யை. 'அயொத்யா' என்றும்,

'அபராஜிதா' என்றும் சொல்லப்படுகிற பரமபதம்போலே ஶத்ரூக்களுக்குக் கணிசிக்கவொண்ணாத ஊர்.

bhogyabhogopakaraṇabhogasthānaṅkaḷai uṭaittāy, ākāśāvakāśam ellām tāṉē ~āmpaṭi nimirnta matiḷālē cūḻappaṭṭa ayodhyai. 'ayodhyā' eṉṟum, 'aparājitā' eṉṟum collappaṭukiṟa paramapadam pōlē śatrukkaḷukku+ kaṇicikka ~oṇṇāta ūr.

→ Ayodhyā, which has objects of enjoyment, instruments of enjoyment and places of enjoyment, [and] which is surrounded by ramparts that stood upright such that they themselves become the whole space of the sky;

It is a city, like the supreme abode that is called 'Ayodhyā' and 'Aparājitā,' which cannot be discerned by the enemies.

In Public domain. Digitization Muthulakshmi Research Academy

◆*eṉṉum* – 'called'

பரமபதம்போலே சிலர் அறிந்து சிலர் அறியாதிருக்கை-யன்றிக்கே, ஸர்வலோகப்ரஸித்தமாயிருக்கை

paramapadam pōlē cilar aṟintu cilar aṟiyātu irukkai ~aṉṟikkē, sarvalokaprasiddhamāy irukkai*

→ [Its] being famous in all the worlds, unlike the supreme abode, which some know and some do not know;

◆*aṇi nakarattu* – 'in the decorated city'

சுவர்ணாபரணங்களால் குறைவற்ற ஊரென்னுதல்

alaṅkāraṅkaḷāl kuṟaivu aṟṟa ūr eṉṉutal*

→ Meaning, a city with no dearth of decorations;

◆*ulaku* aṉaittum viḷakkum cōti* – 'the Flame that brightens all the worlds'

ஸர்வலோகங்களையும் தன் தேஜஸ்ஸாலே 'நாராயண பரோ ஜ்யோதிः' என்கிறபடியே, பரஞ்ஜ்யோதிஸ்ஸாயுள்ளது

sarvalokaṅkaḷaiyum taṉ tejassālē 'nārāyaṇa paro jyotiḥ' eṉkiṟapaṭiyē, parañjyotissāy uḷḷatu

→ It is a great light to all the worlds because of its lustre, as it is said in 'Nārāyaṇa is the ultimate Light' [*Mahānārāyaṇopaniṣad* 13.4[769]].[770]

◆*vem katirōṉ ityādi* – 'the glowing sun,' etc.

---

[769] The *Mahānārāyaṇopaniṣad* is tradionally believed to be the last upanishad of the *Taittirīya-āraṇayaka*, itself part of the *Black Yajurveda* (Vimalananda 2008: viii).

[770] Velukkudi (2008: 10.1) points out that some words must be missing in this sentence and proceeds to fill them in accordingly. Since his is an oral discourse, the following elements do not appear in the same sentence; it is by putting together my notes that I have produced this sentence: *sarvalokaṅkaḷaiyum taṉ tejassālē sūryabhagavān 'nārāyaṇa paro jyotiḥ' eṉkiṟapaṭiyē [eppaṭi] viḷakkukiṟārō, [appaṭiyē] ayōtti mānagaram parañjyotissāyuḷḷatu* ('Just as the Sun god brightens all the worlds by his lustre as described in 'Nārāyaṇa is the ultimate Light,' similarly, the great city of Ayodhyā is a great light to all the worlds').

In Public domain. Digitization Muthulakshmi Research Academy

ஜகத்தில் கூஃகாரமெல்லாம் நீக்கக் கடவ சூரியன் வம்சத்திலே, அவனைப்போலே இரவு கலசாதே சுவிதீயமான தேஜஸ்ஸாய் வந்துதித்து

jagattil andhakāram ellām nīkka+ kaṭava ādityaṉ vaṃśattilē, avaṉai+ pōlē iravu kalacātē advitīyamāṉa tejassāy vantu utittu*

→ In the lineage of the Sun who is fit to remove all the darkness in the world, coming and arising like a unique Lustre unmixed with the night, unlike him [i.e., the sun];

◆*viṇ muḻutum uyakkoṇṭa vīraṉ taṉṉai* – 'the Warrior who redeemed the whole heaven'

தன் வீர்யகுணத்தாலே தெவ்ஜாதியையடைய உஜ்ஜீவிப்பித்தவனை

taṉ vīryaguṇattālē devajātiyai ~aṭaiya ujjīvippittavaṉai

→ He who caused the clan of devas to be completely redeemed by His valorous character;

◆*cem kaṇ neṭum karum mukilai* – 'the tall dark-hued Cloud with red eyes'

தெவ்ஜாதியென்றிக்கே ஜகத்தையடைய ரக்ஷிப்பதாக, கடலில் மணலே ஶேஷமாகப் பருகின காளமேகத்தினுடைய வடிவையும் ஸர்வேஶ்வரத்வலக்ஷணமான புண்டரீகாக்ஷத்வத்தையும் உடையவனே

devajātiyē ~aṉṟikkē jagattai ~aṭaiya rakṣippatāka, kaṭalil maṇalē śeṣamāka+ parukiṉa kāḷameghattiṉ uṭaiya vaṭivaiyum sarveśvaratva-lakṣaṇamāṉa puṇḍarīkākṣatvattaiyum uṭaiyavaṉē

→ So that [You] can completely protect the world [and] not only the clan of devas, O You who possess the form of a black cloud heavy with water, which had drunk from the ocean so that only the sand remained, and the state of having lotus eyes, which is an indication of [Your] being the Lord of all!

◆*irāmaṉ taṉṉai* – 'Rāma'

In Public domain. Digitization Muthulakshmi Research Academy

வடிவழகாலும் கண்ணழகாலும் சுஹிராஜதையாலும் சுநுகூலப்ரதிகூலவிஹாகமின்றியே தோற்பிக்குமவனை. கீழில் 'வீரன்' என்கிறதை இங்கும் சுஙயிக்கக்கடவது. 'ஸத்யேந' இத்யாதிவத்.

vaṭivu aḻakālum kaṇ+ aḻakālum abhirāmataiyālum anukūlapratikūla-vibhāgam iṉṟiyē tōṟpikkumavaṉai. kīḻil 'vīraṉ' eṉkiṟatai iṅkum anvayikka+ kaṭavatu. 'satyena' ityādivat.*

→ Him who, with the beauty of [His] form, the beauty of [His] eyes [and His] being agreeable, defeats [everyone], without [making] any distinction between friends and foes;

[We] ought to connect [his] previously calling [Him] 'a Warrior' with [this] here.

Like 'By the truth, etc.' [VR 2.12.29][771]

◆*tillai nakar tiruccitrakūṭam taṉ+ uḷ* - 'inside Tirucitrakūṭam in the town of Tillai'

அவ்வவதாரத்தில் ஸ்ஸகாலத்தில் சுநுபவிக்கப் பெறாத இழவு தீர, பிற்பட்ட காலத்திலுள்ளார்க்கும் உதவலாம்படி ஸந்நிஹிதனானவனை

a+ ~avatārattil samakālattil anubhavikka+ peṟāta iḻavu tīra, piṟpaṭṭa kālattil uḷḷārkkum utavalāmpaṭi sannihitaṉ-āṉavaṉai

→ So that the deprivation of not getting to enjoy [Him] during the same time as that *avatāra* ceases, Him who became present for the sake of helping even those living after that time;

◆*eṅkaḷ taṉi mutalvaṉai* – 'our sole First Cause'

அக்காலத்தில் சுநுபவிக்கப் பெறாத எங்களை உஜ்ஜீவிப்பிக்கைக்கு ஒப்பில்லாத காரணபூதனானவனை

a+ kālattil anubhavikka+ peṟāta eṅkaḷai ujjīvippikkaikku oppu illāta kāraṇabhūtaṉ-āṉavaṉai*

→ He who is the Cause that has no equal for redeeming us, who did not get to enjoy [Him] at that time;

---

[771] This sloka is not in the critical edition of the text.

In Public domain. Digitization Muthulakshmi Research Academy

◆*emperumāṉ taṉṉai* – 'our Lord'

வகுத்த ஶெஷியானவஹன

vakutta śeṣi~āṉavaṉai

→ He who is the appointed Master[772];

◆*eṉṟu-kolō kaṇ kuḷira+ kāṇum nāḷē* – 'When is the day [I shall] see, so that [my] eyes are refreshed'

'இந்த ஸாஜ்யாஸுஸுகெயிலே அகப்பட்டிருக்கிற நான், அன்று அவஹனக் காணப்பெருதே விடாய்த்த கண்களானவை கண்டு, விடாய் தீர்ந்து கண் படைத்த உபயொஜநம் பெறலாவது என்ரே?' என்கிறார், 'என்று கொலோ' என்று காலத்திற்கு ஒரு கூவயி பெற்ருராகில், இன்று கண்டதோடு ஒக்கும் கிடீர்.

'inta rājyadhurandharataiyilē akappaṭṭirukkiṟa nāṉ, aṉṟu avaṉai+ kāṇa+ peṟātē viṭāytta kaṇkaḷ-āṉavai kaṇṭu, viṭāy tīrntu kaṇ paṭaitta prayojanam peṟal āvatu eṉṟō?' eṉkiṟār, 'eṉṟu kolō' eṉṟu kālattiṟku oru avadhi perrār-ākil, iṉṟu kaṇṭatōṭu okkum kiṭīr.

→ He says, 'Caught in the yoke of this kingship, when will I be able to get the benefit of having eyes, which, having longed due to not getting to see Him that day, see [Him] so that the longing ends?'[773] Having said, 'When?', if he receives a time limit [for seeing Him], it is like seeing [Him] today [itself], behold!

pācuram 10.2

வந்தெதிர்ந்த தாடகைதன் னுரத்தைக் கீறி
வருகுருதி பொழிதர வன்கணையொன் றேவி
மந்திரங்கொள் மறைமுனிவன் வேள்வி காத்து
வல்லரக்க ருயிருண்ட மைந்தன் காண்மின்

---

[772] The VG gives this meaning, along with *prāptamāṉa, kiṭṭiṉatāṉa* ('who approached'). It means that He is the proper/appropriate Master for everyone.

[773] Literally, 'When will I, who am caught in the yoke of this kingship, with eyes that longed due to not getting to see Him that day, having seen [Him], be able to get the benefit of having eyes, with the longing having ended?'

In Public domain. Digitization Muthulakshmi Research Academy

செந்தளிர்வாய் மலர்நகைசேர் செழுந்தண் சோலைத்
தில்லைநகர்த் திருச்சித்ர கூடந் தன்னுள்
அந்தணர்க ளொருமூவா யிரவ ரேத்த
வணிமணியா சனத்திருந்த வம்மான் ருனே.

vantu etirnta tāṭakai taṉ urattai+ kīṟi*
varu kuruti poḻitara val kaṇai~ oṉṟu ēvi*
mantiram koḷ maṟai muṉivaṉ vēḷvi kāttu
val+ arakkar uyir uṇṭa maintaṉ kāṇmiṉ
cem taḷirvāy malar nakai cēr ceḻum taṇ cōlai+
tillai nakar tiruccitrakūṭam taṉ+ uḷ+
antaṇarkaḷ oru mū ~āyiravar ētta
~aṇi maṇi ~ācaṉattu irunta ~ammāṉ tāṉē.*

See the young Man who consumed the lives of the mighty rakshasas,
having saved the yajna of the Veda[-knowing] sage
who possessed mantras,[774]
[by] discharging a unique, powerful arrow so that,
[as it] sliced the chest of Tāḍakā who came and confronted [Him],
[her] oozing blood overflowed.

[He is] the Father Himself
who rested on the decorated, bejewelled throne as the three thousand
unique brahmins praised,
inside Tiruccitrakūṭam, in the town of Tillai with fertile, cool
gardens [teeming] with flowers blooming among red shoots.

---

[774] An allusion to Viśvāmitra and Rāma protecting his yajna from the demons. Uttamūr (1999: 93) suggests that *mantiram koḷ maṟai muṉivaṉ vēḷvi kāttu* can be read as 'having protected the yajna of the sage, (which is performed) with the Veda that contains mantras,' (which is how Annangaracharya [1966: 57] glosses it) or, as he seems to prefer, 'having protected the yajna of the Vedic sage, which is performed with mantras.'

In Public domain. Digitization Muthulakshmi Research Academy

10.2. Commentary

சுவதாரிகை - இரண்டாம் பாட்டு. (வந்தெதிர்ந்த) ராக்ஷஸ-வயத்துக்கெல்லாம் அடியாகவும், ஷியுடைய சுவிஷயம் தலைக்-கட்டுகைக்கும் தாடகாதாடகெயரை நிரூபித்தபடி சொல்லுகிறது.

avatārikai - iraṇṭām pāṭṭu. vantu etirnta - rākṣasavadhattukku* ellām aṭiyākavum, ṛṣiyuṭaiya abhimatam talaikkaṭṭukaikkum tāḍakātāḍakeyarai nirasittapaṭi collukiṟatu.*

→ Introductory note - Second song: '...who came and confronted [Him]' – it describes [His] manner of destroying Tāḍaka[775] and Tāḍaka's children as being the basis for all the killing of rakshasas and as being the basis for the accomplishment of the ascetic's desire.

◆*vantu* etirnta tāṭakai* – 'Tāḍaka who came and confronted [Him]'

தான் மிகைத்து வந்து மேலிட்ட தாடகெயை; நிகூதிக்கு ஒப்பில்லாதவள். 'தன்னிகரொன்றில்லாத தாடகை' இறே.

tāṉ mikaittu vantu mēliṭṭa tāḍakai; nikṛtikku oppu illātavaḷ. 'taṉ nikar oṉṟu* illāta' tāṭakai' iṟē.*

→ Tāḍaka, who, being proud, came rushing;

She is matchless in wickedness. She is indeed 'Tāḍaka who has no match' [PTMa 147].

◆*taṉ urattai kīṟi* – 'sliced the chest of...'

பெருமாள் பக்கல் பொல்லாங்கு நினைத்த நெஞ்சை மலை பிளந்தாப்போலே பிளந்து

perumāḷ pakkal pollāṅku niṉaitta neñcai malai piḷantā+ pōlē piḷantu

→ Splitting [her] chest, which intended evil towards Perumāḷ, like [one] splits a mountain;

◆*varu kuruti poḻi-tara* – 'so that [her] oozing blood overflowed'

---

[775] Also spelt and pronounced as 'Tāṭakā.'

In Public domain. Digitization Muthulakshmi Research Academy

செம்பாட்டுத் தரையிலே மலையருவி விழுந்தாப்போலே ரூயிரும் வந்து கொழிக்க

cempāṭṭu+ taraiyilē malaiyaruvi viḻuntā+ pōlē rudhiram vantu koḻikka

→ As blood came oozing, like a mountain torrent that fell on the red soil;

•*val kaṇai ~oṉṟu* ēvi* – 'by discharging a unique, powerful arrow'

வலிக்கு ஒப்பில்லாத திருச்சரத்தை நடத்தி

valikku oppu illāta tiru+ carattai naṭatti*

→ Discharging a sacred arrow that had no match in power;

•*mantiram koḷ maṟai muṉivaṉ* - 'the Veda[-knowing] sage who possessed mantras'

ஷி துணுக்குத் துணுக்கென்னுதபடி நிரூபயனுய்த் தன்னுடைய சுரூஷாநங்களெல்லாம் அடைவே சுரூஷித்து யாகத்தைத் தலைக்கட்டும்படி பண்ணி

ṛṣi tuṇukku+ tuṇukku eṉṉātapaṭi nirbhayaṉāy+ taṉṉuṭaiya anuṣṭhānaṅkaḷ ellām aṭaivē anuṣṭhittu yāgattai+ talaikkaṭṭumpaṭi paṇṇi*

→ Acting in [such] a way that the ascetic, becoming unafraid thereby ceasing to tremble,[776] could complete the yajna, having fully carried out all his religious rites;

•*val+ arakkar uyir uṇṭa* – 'who consumed the lives of the strong rakshasas'

யஜ்ஞவிக்நரான மாரீசவஸுபாஹுக்களை முடித்த பிள்ளைத்தனத்-தையுடையவனே. 'மாரீசன் பட்டானே?' என்னில் - பின்னை இருந்த இருப்பு பூதவ்யாயமென்று கருத்து.

yajñavighnarāṉa mārīcasubāhukkaḷai muṭitta piḷḷaittaṉattai ~uṭaiyavaṉē. 'mārīcaṉ paṭṭāṉō?' eṉṉil - piṉṉai irunta iruppu mṛtaprāyam eṉṟu karuttu.

→ O You who have a childhood in which [You] finished off Mārīca and Subāhu, who were obstacles to the yajna! If [one] asks, 'Did Mārīca

---

[776] *tuṇukku-tuṇukkeṉṉātapaṭi* is an onomatopoeia for feeling afraid (TL), to be startled, to tremble with fear.

In Public domain. Digitization Muthulakshmi Research Academy

die?' The idea is that [his] subsequent condition was [equal to his being] almost dead.

◆*cem taḷir vāy malar nakai cēr* – 'with flowers blooming among red shoots'

சிவந்த தளிர்கள் நடுவே விகஸியா நின்றுள்ள ஊஷங்களை-யுடைத்தாய் உபூநீயமாய் ஸ்ரமஹரமான சோலையாலே சுலஜ்ஜிதமான ஊரிலே

civanta taḷirkaḷ naṭuvē vikasiyā-niṉṟuḷḷa puṣpaṅkaḷai ~uṭaittāy darśanīyamāy śramaharamāṉa cōlaiyālē alaṅkṛtamāṉa ūrilē

→ In the city, which was decorated by gardens that were fatigue-destroying and spectacular with flowers that were permanently in bloom in the midst of red shoots;

◆*antaṇarkaḷ oru mū ~āyiravar* – 'the three thousand unique brahmins'

அநந்யப்ரயோஜநரான ப்ராஹ்மணர் மூவாயிரம் பேர்

ananyaprayojanarāṉa brāhmaṇar mū ~āyiram pēr

→ Three thousand brahmins who were without any other goal -

◆*ētta* – 'praised'

திரண்டு ஜயமங்களாசாஸநம் பண்ண

tiraṇṭu maṅgaḷāśāsanam paṇṇa

→ As [they] did the *maṅgaḷāśāsanam*, having assembled [there];

◆*aṇi maṇi ~ācaṉattu* irunta* – 'who sat on the decorated, bejewelled throne'

'கோப்புடைய சீரிய சிங்காசனம்' என்னும்படியே ஹாவயுங்-களான ரத்நங்களையுடைத்தான ஸிம்ஹாஸநத்திலே தன் மேன்மை தோற்ற இருந்த ஸர்வேச்வரன் கிடீர் என்கிறார்.

'kōppu uṭaiya cīriya ciṅkācaṉam' eṉṉumpaṭiyē mahārghaṅkaḷāṉa ratnaṅkaḷai ~uṭaittāṉa siṃhāsanattilē taṉ mēṉmai tōṟṟa irunta sarveśvaraṉ kiṭīr eṉkiṟār.*

In Public domain. Digitization Muthulakshmi Research Academy

→ He says, 'Behold the Lord of all, who sat on the throne that had very precious gems so that His superiority appears, in [such] a way as to say, 'The throne of surpassing excellence that had beauty' [TP 23].

pācuram 10.3

செவ்வரிநற் கருநெடுங்கட் சீதைக் காகிச்
சினவிடையோன் சிலையிறுத்து மழுவா ளேந்தி
வெவ்வரிநற் சிலைவாங்கி வென்றி கொண்டு
வேல்வேந்தர் பகைதடிந்த வீரன் றன்னை
தெவ்வரஞ்ச நெடும்புரிசை யுயர்ந்த பாங்கர்த்
தில்லைநகர்த் திருச்சித்ர கூடந் தன்னுள்
ளெவ்வரிவெஞ் சிலைத்தடக்கை யிராமன் றன்னை
யிறைஞ்சுவா ரிணையடியே யிறைஞ்சி னேனே.

ce(m) vari nal karu(m) neṭum kaṇ cītaikku āki*
ciṉa viṭaiyōṉ cilai ~iṟuttu maḻu vāḷēnti
ve(m) vari nal cilai vāṅki veṉṟi koṇṭu
vēl vēntar pakai taṭinta vīraṉ taṉṉai
tevvar añca[777] *neṭum puricai ~uyarnta pāṅkar+*
tillai nakar tiruccitrakūṭam taṉ+ uḷ+
evvu ari*[778] *vem cilai+ taṭa+ kai ~irāmaṉ taṉṉai*
iṟaiñcuvār iṇai ~aṭiyē ~iṟaiñciṉēṉē.

I have bowed down before the pair of feet of those who bowed down
to Rāma with broad arms [and] a cruel bow
that is difficult to discharge,

---

[777] Uttamūr (1999: 94) uses the variant *añcu*, a verbal root, rather than the infinitive *añca*.

[778] Annangaracharya (1966: 58) points out that although *ēvari* is a variant (*ē* = arrows; *vari* = long, i.e. 'long [bow fitted with] arrows'), *evvaru* (*e* = to dispatch; *aru* = hard, i.e. '[a bow that is] hard to shoot with'), which he claims to be another form of *ēvaru*, seems more suitable to him.

In Public domain. Digitization Muthulakshmi Research Academy

inside Tiruccitrakūṭam, in the town of Tillai with tall places and
[such] high walls that the enemies are afraid,
to the Warrior who snapped asunder the bow of
the angry one on the bull[779]
for the sake of Sītā[780] with excellent eyes that are red-streaked,
dark-coloured [and] long,
obtained[781] the cruel, striped, good bow[782] of
the carrier of the axe weapon,[783]
and reduced the enemy of the speared kings by gaining victory [over
him].[784]

10.3. Commentary

சுவதாரிகை - மூன்றும் பாட்டு (செவ்வரி நல்) – பிராட்டியா-ரோட்டைக் கலவிக்கு விரோதியைப் போக்கினபடி சொல்லுகிறது.

avatārikai - mūṉṟām pāṭṭu. ce+ vari nal - pirāṭṭiyārōṭṭai+ kalavikku virodhiyai+ pōkkiṉa paṭi collukiṟatu.

---

[779] This is a reference to Śiva's bow that Rāma broke in order to marry Sītā.

[780] *āka* (*cītaikkāka*) is necessary to get the meaning 'for the sake of [Sītā],' as Annangaracharya does (1966: 58). But Uttamūr (1999: 94) points out that *āki* is the variant found in the 'ancients' commentaries,' therefore it cannot be *āka*. And he suggests that *āki* means 'having been engrossed [in Sītā].'

[781] Annangaracharya (1966: 57) rightly points out that *vāṅki* can also mean 'having bent [the bow].'

[782] Uttamūr (1999: 94) suggests that it is possible to take *ari* to mean 'Hari,' i.e. Nārāyaṇa, for it is His bow that Paraśurāma handed Him, as opposed to Śiva's that He broke in an attempt to string it. Hence, Uttamūr adds the further possibility of taking *nal* as meaning 'better [bow],' as Nārāyaṇa's bow was deemed better than Śiva's.

[783] This is an allusion to Paraśurāma and his defeat at the hands of Rāma in the VR.

[784] More literally, 'to the Warrior who, snapping asunder the bow of the angry one on the bull for the sake of Sītā with excellent eyes that are red-streaked, dark-coloured [and] long, [and who,] obtaining the cruel, striped [and] good bow of the carrier of the weapon [that is] an axe, reduced the enemy of the speared kings by gaining victory [over him].'

In Public domain. Digitization Muthulakshmi Research Academy

Introductory note - Third song: '[Sītā] with excellent [eyes that are] red-streaked' – it speaks of the way [He] removed the obstacle to [His] union with the Lady.

◆*cem vari ityādi* – 'red-streaked,' etc.

'சுஹிதெக்ஷணா' என்கிறபடியே கண்ணழகிலே தோற்று, சினத்தையுடைய ஜஷஹத்தைத் தனக்கு வாஹநமாகவுடைய ஈஶனுடைய வில்லாய் ஒருவரால் கிட்டவொண்ணுதே இருக்கிற வில்லை சுநாயாஸேந முறித்து, அச்செயலாலே தோற்ற பிராட்டியை திருமணம் புணர்ந்து எழுந்தருளாநிற்க, வழியிலே வந்து தோற்றின தன் கௌளயூத்துக்குத் தக்க மழுவாகிய சூயூயத்தையுடைய ஸ்ரீவாஸுதேவாழ்வானுடைய வெம்மையையுடைத்தாய் உஜூநீயமான வில்லை வாங்கி, அவனை வென்று, தான் திருவவதாரம் பண்ணின க்ஷத்ரியகுலத்துக்குப் பகைதீர்த்த வீரத்தையுடையவனை

'asitekṣaṇā' eṉkiṟapaṭiyē kaṇ+ aḻakilē tōṟṟu, ciṉattai ~uṭaiya ṛṣabhattai+ taṉakku vāhanamāka ~uṭaiya rudraṉuṭaiya villāy oruvarāl kiṭṭa ~oṉṉātē irukkiṟa villai anāyāsena muṟittu, a+ ceyalālē tōṟṟa pirāṭṭiyai tirumaṇam puṇarntu eḻuntaruḷā-niṟka, vaḻiyilē vantu tōṟṟiṉa taṉ krauryattukku+ takka maḻuvu ākiya āyudhattai ~uṭaiya śrīparaśurāmāḻvāṉuṭaiya vemmaiyai ~uṭaittāy darśanīyamāṉa villai vāṅki, avaṉai veṉṟu, tāṉ tiru ~avatāram paṇṇiṉa kṣatriyakulattukku+ pakai tīrtta vīrattai ~uṭaiyavaṉai*

→ [Rāma], who, having been defeated by the beauty of [Her] eyes, as described in 'black-eyed woman' [VR 5.14.5c], effortlessly broke the bow which, being Rudra's - who has for his vehicle a bull with anger - no one could string,[785] [and], as [He] set forth having wedded the Lady, who was won over by that act, [He] took the cruel, spectacular bow of Śrī Paraśurām'āḻvāṉ - who has the weapon that is an axe, which befits his cruelty, [and] who had appeared in [His] path - defeated him, [and

[785] For the transitive form of the verb, 'to tie, to bind' are possible definitions that the TL gives for *kiṭṭu-tal*. But Velukkudi (2008: 10.3) takes its intransitive meaning and glosses the phrase as 'the bow (...) which no one could [even] approach.'

In Public domain. Digitization Muthulakshmi Research Academy

thus] had a valour that avenged the kshatriya clan in which He incarnated Himself.

◆*tevvar añca neṭum puricai ityādi* – '[such] walls that the enemies are afraid,' etc.

ஶசூக்கள் அஞ்சும்படியான உயர்ந்த மதிளையும் அட்டாலை-களையுமுடைத்தான ஊரிலே வதிடுக்கிற

śatrukkaḷ añcumpaṭiyāṉa uyarnta matiḷaiyum aṭṭālaikaḷaiyum uṭaittāṉa ūrilē vartikkiṟa

→ [He] who resides in a city, which had ramparts that were so high as that the enemies were afraid, as well as watchtowers;

◆*evvu* ari ityādi* – 'difficult to discharge,' etc.

'சுவஷ்டஹ்ய உஹஸநுஃ' என்று, வேறொருத்தரால் அடக்கியாள-வொண்ணாதே காணவே ப்ரதிபக்ஷம் முடியும்படியான ஸ்ரீஶாஜ்ஜூத்-தையுடைய சக்ரவதிடுத் திருமகனை

'avaṣṭabhya mahaddhanuḥ' eṉṟu, vēṟu oruttarāl aṭakki ~āḷa ~oṇṇātē kāṇavē pratipakṣam muṭiyumpaṭiyāṉa śrīśārṅgattai ~uṭaiya cakravarti+ tiru makaṉai*

→ The divine Son of the emperor, who had the sacred Śārṅga, which no other can tame nor wield, as described in 'The large bow that was clasped' [VR 6.87.10a], [and] which was such that by merely seeing [it], the enemies perished;

◆*iṟaiñcuvār iṇai ~aṭiyē* – 'the pair of feet of those who bowed down'

சக்ரவதிடுத் திருமகனுடைய வீரத்துக்கும் அழகுக்கும் தோற்-றிருக்கும் ஸ்ரீவைஷ்ணவர்களுக்குத் தோற்று அவர்கள் திரு-வடிகளிலே

cakravarti+ tiru makaṉuṭaiya vīrattukkum aḻakukkum tōṟṟirukkum śrīvaiṣṇavarkaḷukku+ tōṟṟu avarkaḷ tiruvaṭikaḷilē

→ At the sacred feet of the Śrīvaiṣṇavas, having lost [himself] to them, who have lost [themselves] to the valour and the beauty of the emperor's divine Son;

◆*iṟaiñciṉēṉē* – 'I have bowed down'

In Public domain. Digitization Muthulakshmi Research Academy

ஸ்ரீஹரதாழ்வான் குணங்களுக்கு தோற்ற ஸ்ரீசத்ருக்நாழ்வானைப் போலே.

śrībharatāḻvāṉ guṇaṅkaḷukku tōṟṟa śrīśatrughnāḻvāṉai+ pōlē.

→ Like Śrī Śatrughn'*āḻvāṉ*, who lost [himself] to the qualities of Śrī Bharat'*āḻvāṉ*.

pācuram 10.4

தொத்தலர்பூஞ் சுரிகுழற்கை கேசி சொல்லால்
தொன்னகரந் துறந்துதுறைக் கங்கை தன்னைப்
பத்தியுடைக் குகன்கடத்த வனம்போய்ப் புக்குப்
பரதனுக்குப் பாதுகமு மரசு மீந்து
சித்திரகூ டத்திருந்தான் றன்னை யின்று
தில்லைநகர்த் திருச்சித்ர கூடந் தன்னுள்
எத்தனையுங் கண்குளிரக் காணப் பெற்ற
விருநிலத்தார்க் கிமையவர்நே ரொவ்வார் தாமே.

tottu alar pūm curi kuḻal kaikēci collāl*
tol nakaram tuṟantu tuṟai+ kaṅkai taṉṉai+
patti ~uṭai kukaṉ kaṭatta vaṉam pōy+ pukku
parataṉukku+ pātukamum aracum īntu
cittirakūṭattu iruntāṉ taṉṉai ~iṉṟu*
tillai nakar+ tiruccitrakūṭam taṉ+ uḷ
+ettaṉaiyum kaṇ kuḷira kāṇa+ peṟṟa
~iru(m) nilattārkku imaiyavar nēr ovvār tāmē.*

The unblinking-ones[786] themselves shall not be equal in comparison with the inhabitants of [this] vast world who got to see [Him] even a little,[787] today,

---

[786] It is said that the devas do not to blink.

[787] Uttamūr (1999: 95) points out that some scholars read *ettaṉaiyum* with *nēr ovvār* ('The unblinking-ones themselves shall not be equal, even a little, in comparison').

In Public domain. Digitization Muthulakshmi Research Academy

so that [their] eyes are much refreshed, inside Tiruccitrakūṭam in the town of Tillai,

Him who sat in Citrakūṭa,[788]

having abandoned the ancient city because of the words of Kaikeyī with curly hair [adorned with] flowers blossoming in clusters,

[and having] reached and entered the forest

as Guha, who bears devotion, took [Him] across the river Ganges,

[and] given the sandals and the kingdom to Bharata.

10.4. Commentary

◆*tottu* alar* – 'blossoming in clusters'

கொத்து கொத்தாக அலருகிற பூக்களையுடைய சுருண்டு அழகியதான குழலையுடைய கெகெயி; இத்தால் தன் ஒப்பனையாலும் அழகாலும் சகரவதிபுயைத் தான் இட்ட வழக்காம்படி பண்ணி ஹரிப்பிக்க வல்லளான

kottu kottāka alarukiṟa pūkkaḷai ~uṭaiya curuṇṭu aḻakiyatāṉa kuḻalai ~uṭaiya kaikeyi; ittāl taṉ oppaṉaiyālum aḻakālum cakravartiyai+ tāṉ iṭṭa vaḻakkāmpaṭi paṇṇi bhramippikka vallaḷāṉa

→ Kaikeyī, who has beautiful curly hair that had flowers, which bloom in many bunches;

Because of this, she was capable of causing the emperor to err with her adornment and her beauty so that [he] acted [according] to her dictatorial assertions.

◆*kaikēci collāl* – 'because of the words of Kaikeyī'

---

[788] Kulacēkaraṉ plays here with the names of two places, the one mythological (i.e. Citrakūṭa, spelt by the Āḻvār as Cittirakūṭam, which is the Tamil way of rendering the name) and Tiruccitrakūṭam, another name for Chidambaram among the Śrīvaiṣṇavas. It is worth noting that the Āḻvār spells the name of the Southern town as 'citrakūṭam,' rather than the more Tamil 'cittirakūṭam.'

In Public domain. Digitization Muthulakshmi Research Academy

சக்ரவர்த்தி வாய்திறக்கமாட்டாதிருக்க, 'பிள்ளாய்! உங்கள் ஐயர், உன்னைக் காட்டேறப் போகச் சொல்லாநின்றார்' என்று கைகேயி சொன்ன வார்த்தையாலே

cakravarti vāy tiṟakka māṭṭātu irukka, 'piḷḷāy! uṅkaḷ aiyar, uṉṉai+ kāṭṭēṟa+ pōka+ collā-niṉṟār' eṉṟu kaikeyi coṉṉa vārttaiyālē*

→ Due to the words of Kaikeyī, who said, 'O Son! Your father is telling You to go and live in the forest,' as the emperor remained unable to open [his] mouth;

◆*tol ṉakaram tuṟantu* – 'having abandoned the ancient city'

தொன்னகரம் துறந்து க்ரமாகதமாய் வருகிற படைவீட்டை ஸந்நிஹித்து; இவள் சொன்னளென்று போகைக்கு வ்யாஜ்ய இல்லாமையைக் காட்டுகிறது

tol nakaram tuṟantu kulakramāgatamāy varukiṟa paṭaivīṭṭai sanyasittu; ivaḷ coṉṉāḷ eṉṟu pōkaikku prāpti illāmaiyai~ kāṭṭukiṟatu

→ Renouncing the ancient city, renouncing the capital that comes being handed down through the family lineage;

[This] shows the lack of validity for [His] going because she tells [Him to].

◆*tuṟai+ kaṅkai taṉṉai* – 'the river Ganges'

கங்கையின் துறை தன்னை

gaṅgaiyiṉ tuṟai taṉṉai

→ A ford of the Ganges;

◆*patti ~uṭai kukaṉ kaṭatta* – 'as Guha who bears devotion took [Him] across'

தம்பிமாரைக் காட்டிலும் ஸ்நேஹத்தையுடையனும், பிரியில் ஸஹியாதபடியாய், பெருமாள் நியமிக்கையாலே நின்றவனுமாய், ஸ்ரீஸாதாழ்வானையும்கூட அசிர்க்கும்படியான ஸ்ரீகுஹப்பெருமாள் கங்கையைக் கடத்த

In Public domain. Digitization Muthulakshmi Research Academy

tampimārai+ kāṭṭilum snehattai ~uṭaiyaṉāy, piriyil dhariyātapaṭiyāy, perumāḷ niyamikkaiyālē niṉṟavaṉumāy, śrībharatāḻvāṉaiyum kūṭa acirkkumpaṭiyāṉa śrīguha+ perumāḷ gaṅgaiyai+ kaṭatta

→ As lord Śrī Guha - who has more affection than [His] younger brothers, having become such that [he] would not survive if separated [from Him], [but] who stayed back due to Perumāḷ ordering [him to do so and] who was such that he even doubted Śrī Bharat'*āḻvāṉ* - took [Him] across the Ganges;

◆*vaṉam pōy pukku* – 'having reached [and] entered the forest'

உஷ்ஜலஞ்சரமின்றிக்கே ஊஷ ஜுமங்களேயான காட்டிலே போய்ப்புக்கு

manuṣyasañcāram iṉṟikkē duṣṭamṛgaṅkaḷēyāṉa kāṭṭilē pōy+ pukku

→ Going and entering the forest flourishing with solely cruel animals, without human movement;

◆*parataṉukku+ pātukamum aracum īntu cittirakūṭattu* iruntāṉ taṉṉai* – 'Him who sat in Citrakūṭam (...) having given the sandals and the kingdom to Bharata'

விசுரூடத்திலே எழுந்தருளி இருக்கிற இருப்புத்தான் காணப்-பெறுதே பிற்பட்டார்க்கும் இழவுதீர, ஸவுகாலத்திலும் சுரூஹவிக்-கைக்காகத் திருச்சித்திரகூடத்திலே வதிகுக்கிறவனே

citrakūṭattilē eḻuntaruḷi irukkiṟa iruppu+ tāṉ kāṇa+ peṟātē piṟpaṭṭārkkum iḻavu tīra, sarvakālattilum anubhavikkaikkāka+ tiruccittirakūṭattilē vartik-kiṟavaṉai

→ Him who resides in Tiruccittirakūṭam for [our] enjoyment at all times, so that the deprivation - of those who live after [His] time, not having got to see the sitting posture of Him having graciously taken abode in Citrakūṭa – ends;

◆*ettaṉaiyum kaṇ kuḷira* – 'so that [their] eyes are much refreshed'

இவனைக்காணப்பெறுதே விடாய்த்த கண் குளிரும்படி

In Public domain. Digitization Muthulakshmi Research Academy

ivaṉai+ kāṇa+ peṟātē viṭāytta kaṇ kuḷirumpaṭi

→ So that the eyes, which longed due to not getting to see Him, are refreshed;

◆*kāṇa+ peṟṟa* – 'who got to see'

கேட்டே போகையன்றிக்கே கண்டு சுநுபவிக்கப்பெற்ற

kēṭṭē pōkai ~aṉṟikkē kaṇṭu anubhavikka+ peṟṟa

→ [Those] who got to enjoy having seen [Him], and not just hearing [about Him];

◆*iru nilattārkku** – 'to the inhabitants of [this] vast world'

உகந்தருளின தெசங்களையுடைய ஶ்லாஹ்யமான ஹூமியில்லுள்ளார்க்கு

ukantu aruḷiṉa deśaṅkaḷai ~uṭaiya ślāghyamāṉa bhūmiyil+ uḷḷārkku*

→ To those who are on this commendable earth, which possesses places that [He] graciously rejoiced in,

◆*imaiyavar nēr ovvār* – 'The unblinking-ones themselves shall not be equal in comparison'

'ஸதா பஶ்யந்தி' பண்ணி இருக்கையே ஸ்வபாவமான நித்யஸூரிகளும் ஒவ்வார். இங்கு, கண்ணுக்கு விஷயம் புறம்பே உண்டாயிருக்கச்செய்தே, அத்தை த்யஜித்துக் காண்கிறவர்கள்; அவர்கள் யாத்ரையாக இருக்கிறவர்களிறே.

'sadā paśyanti' paṇṇi irukkaiyē svabhāvamāṉa nityasūrikaḷum ovvār. iṅku, kaṇṇukku viṣayam puṟampē uṇṭāyirukka+ ceytē, attai tyajittu+ kāṇkiṟavarkaḷ; avarkaḷ yātraiyāka irukkiṟavarkaḷiṟē.

→ Even the eternal worshippers, whose essential nature [consists in] constantly 'seeing [His supreme abode] all the time' [*Ṛgveda* 1.22.20a;], do not compare;

While there are [mundane] objects here for the eyes [to see] outside, they [i.e. the human devotees] are ones who see [Him], having abandoned them. They [i.e. the eternal worshippers] indeed have [seeing Him] as their [sole] occupation.

In Public domain. Digitization Muthulakshmi Research Academy

pācuram 10.5

வலிவணக்கு வரைநெடுந்தோள் விராதைக் கொன்று
வண்டமிழ்மா முனிகொடுத்த வரிவில் வாங்கி
கலைவணக்கு நோக்கரக்கி மூக்கை நீக்கிக்
கரனெடு தூடணன்ற னுயிரை வாங்கிச்
சிலைவணக்கி மான்மரிய வெய்தான் றன்னைத்
தில்லைநகர்த் திருச்சித்ர கூடந் தன்னுள்
தலைவணக்கிக் கைகூப்பி யேத்த வல்லார்
திரிதலால் தவமுடைத்தித் தரணி தானே.

vali vaṇakku varai neṭum tōḷ virātai+ konṟu[789]
vaṇ ṭamiḻ mā muṉi koṭutta vari vil vāṅki
kalai vaṇakku nōkku arakki mūkkai nīkki*
karaṉōṭu tūṭaṇaṉ taṉ+ uyirai vāṅki
cilai vaṇakki māṉ mariya eytāṉ taṉṉai
tillai nakar+ tiruccitrakūṭam taṉ+ uḷ
talai vaṇakki+ kai kūppi ~ētta vallār
tiritalāl tavam uṭaittu i+*[790]*taraṇi tāṉē.*

This earth is endowed with merit by the wanderings of
those capable of praising,
with folded hands and bent heads
inside Tiruccitrakūṭam in the town of Tillai,
the One, who, having killed Virādha with mountain[-like] large
shoulders that subdue [the foes'] power,

[789] *virātai konṟu* is another variant (Kiruṣṇamācāriyar 1903: 166), in which case the proper noun is *virātu* and not *virātaṉ*.
[790] Kiruṣṇamācāriyar (1903: 166) points out that the demonstrative *-i* is not present in all the editions.

In Public domain. Digitization Muthulakshmi Research Academy

received the striped bow that the great sage of the generous Tamil[791] [language] gave [Him]
removed the nose of the demoness whose eyes defeated the stag's,
took the life of Dūṣaṇa along with Khara's,
bent the bow [and] shot an arrow so that the deer died.

10.5. Commentary

◆*vali vaṇakku* – that subdue [the foes'] power'

எதிரிகள் வலிமையைத் தோற்பிக்கக் கடவதாய், மலைபோலே திண்ணியதான தோள்களையுடைய விராதனைக் கொன்று

etirikaḷ valimaiyai+ tōṟpikka+ kaṭavatāy, malai pōlē tiṇṇiyatāṉa tōḷkaḷai ~uṭaiya virādhaṉai+ koṉṟu

→ Killing Virādha, who had shoulders powerful like mountains, which were such that [they] were fit to defeat the enemies' strength;

◆*vaḷ ṭamiḻ mā muṉi koṭutta* – 'that the great sage of the generous Tamil [language] gave'

சுமஸ்யன் கொடுத்த உஜ்ஜ்வலமான வில்லை வாங்கி

agastyaṉ koṭutta darśanīyamāṉa villai vāṅki

→ Receiving the spectacular bow given by Agastya;

◆*kalai vaṇakku nōkku* arakki* – 'the demoness whose eyes defeated the stag's'

கலை நோக்கைத் தோற்பிக்கும்படியான நோக்கையுடைய ஶூர்பணகியுடைய மூக்கை வாங்கி

kalai nōkkai+ tōṟpikkumpaṭiyāṉa nōkkai ~uṭaiya śūrpaṇakhiyuṭaiya mūkkai vāṅki

→ Removing the nose of Śūrpanakhā, whose eyes were such that [they] defeated the eyes of the stag;

---

[791] This is a reference to Agastya. Uttamūr (1999: 95) attributes *vaṇ* to the sage rather than to Tamil.

In Public domain. Digitization Muthulakshmi Research Academy

◆*nīkki karaṉōṭu tūṭaṇaṉ taṉ+ uyirai vāṅki* – 'took the life of Khara along with Dūṣaṇa's'

இவளுடைய ரூவவெரூவும் கண்டு பொறுக்கமாட்டாதே வந்த வரூஷணர்கள் வராணன்கள் ஹரித்து

ivaḷuṭaiya rūpavairūpyam kaṇṭu poṟukka māṭṭātē vanta kharadūṣaṇarkaḷ prāṇaṉkaḷ harittu

→ Robbing Khara and Dūṣaṇa – who came, having seen the deformity of her appearance, unable to bear [it] - of [their] lives;

◆*cilai vaṇakki māṉ mariya* – 'bent the bow (...) so that the deer died'

அது கேட்டுப் பொருத ராவணனுலே வெரிசனுய் வந்த ஸாசீசனுன ஸாயாரூபத்தை எய்து கொன்றவனே

atu kēṭṭu+ poṟāta rāvaṇaṉālē preritaṉāy vanta mārīcaṉāṉa māyāmṛgattai eytu koṉṟavaṉai

→ Him, who shot [an arrow] and killed the fake deer that was Mārīca, who came having been sent by Rāvaṇa, who, having heard that [news], could not bear [it];

◆*tillai nakar ityādi* – 'the town of Tillai,' etc.

அக்காலத்தில் காணப்பெருத இழவெல்லாம் தீரத் தலையுண்டான வரயொஜநம்

பெறத் தொழுது, வாயுண்டான வரயொஜநம் பெற ஏத்த வல்லார் திரிதலால்

akkālattil kāṇa+ peṟāta iḻavu ellām tīra+ talai ~uṇṭāṉa prayojanam peṟa+ toḻutu, vāy uṇṭāṉa prayojanam peṟa ētta vallār tiritalāl*

→ Because of the wanderings of those who, having bowed [to Him] to get the benefit of having a head, are capable of praising [Him] to get the benefit of having a tongue, so that the deprivation of not being able to see [the events] at that time ceases,

◆*tavam uṭaittu* i+ taraṇi tāṉē* – 'This earth is endowed with merit'

இவர்களுடைய லகுாரத்துக்கு விஷயமாகையாலே ஸ்ரியா-னது ஸாரூத்தையுடையது.

In Public domain. Digitization Muthulakshmi Research Academy

ivarkaḷuṭaiya sañcārattukku viṣayam-ākaiyālē bhūmiyāṉatu bhāgyattai ~uṭaiyatu.

→ The earth is fortunate because it is a space for their wanderings.

pācuram 10.6

தனமருவு வைதேகி பிரிய லுற்றுத்
தளர்வெய்திச் சடாயுவைவை குந்தத் தேற்றி
வனமருவு கவியரசன் காதல் கொண்டு
வாலியைக்கொன் றிலங்கைநக ரரக்கர் கோமான்
சினமடங்க மாருதியாற் சுடுவித் தானைத்
தில்லைநகர்த் திருச்சித்ர கூடந் தன்னுள்
இனிதமர்ந்த வம்மானை யிராமன் றன்னை
யேத்துவா ரிணையடியே யேத்தி னேனே.

taṉam maruvu vaitēki piriyal uṟṟu+[792]
taḷarvu eyti+ caṭāyuvai vaikuntattu* ēṟṟi*
vaṉam maruvu kavi ~aracaṉ kātal koṇṭu
vāliyai koṉṟu ilaṅkai nakar arakkar kōmāṉ*
ciṉam aṭaṅka mārutiyāl cuṭuvittāṉai+
tillai nakar+ tiruccitrakūṭam taṉ+ uḷ
iṉitu amarnta ~ammāṉai ~irāmaṉ taṉṉai*
ēttuvār iṇai ~aṭiyē ~ēttiṉēṉē.

I have praised the pair of feet of those who praise
Rāma, the Lord who is sweetly seated inside Tiruccitrakūṭam in the town of Tillai,
who suffered separation from Vaidehī[793]

---

[792] Some editions, like Kiruṣṇamācāriyar's (1903: 166), have an absolutive form (*uṟṟu*), others have a *peyareccam* (*uṟṟa*) instead (e.g. the LIFCO edition).
[793] This is a name given to Sītā, as She was from the kingdom of Videha.

In Public domain. Digitization Muthulakshmi Research Academy

in whom wealth[794] abides,[795]
lifted up Jaṭāyu to Vaikuṇṭha,[796]
felt affection for the king of the apes dwelling in the forest,[797]
killed Vālin
and had the city of Laṅkā burnt through Māruti[798]
so that the anger of the emperor of the rakshasas[799] was subdued.

10.6. Commentary

◆*taṉam maruvu* – 'in whom wealth abides'

திருமுலைத் தடத்தின் அழகாலும் ஸுஜாதத்தாலும் பிரியத்தகாத பிராட்டி பிரிவாலே பெருமாள் தம்மளவில் நோவுப்பட்டு, பிராட்டிக்காக ராவணனுடே யுத்தம் பண்ணி வராணஸவிட்ட பெரியவுடையாரைப் பரமபதத்தேறப் போகவிட்டு. 'தன மருவு வைதேகி' என்று 'விஷ்ணோः ஶ்ரீः' என்கிறபடியே, பெருமாளுக்கு யதமான பிராட்டி என்றுமாம்.

tirumulai+ taṭattiṉ aḻakālum ābhijātyattālum piriya+ takāta pirāṭṭi pirivālē perumāḷ tam+ aḻavil nōvuppaṭṭu, pirāṭṭikkāka rāvaṇaṉōṭē yuddham paṇṇi prāṇaṉaiviṭṭa periyavuṭaiyārai+ paramapadattu ēṟa pōkaviṭṭu. 'taṉa maruvu vaitēki' eṉṟu 'viṣṇoḥ śrīḥ' eṉkiṟapaṭiyē, perumāḷukku dhanamāṉa pirāṭṭi eṉṟumām.*

→ Perumāḷ, due to the separation from the Lady – whom it is not appropriate to part with due to the beauty of [her] sacred breasts and the nobility of [her] birth - feeling anguish within Himself, [then]

---

[794] Piḷḷai points out that *taṉam* could be a Sanskrit derivation of either *stana* ('breast') or *dhana* ('wealth').
[795] Kulacēkara Āḻvār does not directly mention the capture of Sītā by Rāvaṇa, but merely points out the sorrow caused by the separation.
[796] Rāvaṇa's killing Jaṭāyu is only alluded to by mentioning Rāma's sending him to Vaikuṇṭha.
[797] This is a reference to Sugrīva who, fearing his brother Vālin, lived in hiding. Another possible reading of this is 'the ape king dwelling in the forest.'
[798] This is an epithet for Hanumān, being the son of Marut, the wind god.
[799] This is a paraphrase for Rāvaṇa.

In Public domain. Digitization Muthulakshmi Research Academy

allowing Periya Uṭaiyār [i.e., Jaṭāyu], who gave up life fighting with Rāvaṇa for the sake of the Lady, to go and live in the supreme abode;

Saying 'Vaidehī in whom wealth abides,' [since She] is decribed as 'Viṣṇu's wealth' [VP 1.8.17], also means 'the Lady who is the wealth of Perumāḷ.'

◆*vaṉam maruvu kavi ~aracaṉ* - 'the king of the apes dwelling in the forest'

வாலிக்கு அஞ்சிக் காட்டிலே மறைந்து கிடக்கிற குரங்குகளுக்கு ராஜாவான ஸுக்ரீவனை ஸ்நேஹபூர்வகமாகக் காட்சிகொண்டு, அவர்க்காக சுதிபலபராக்ரமனான வாலியை நிரஸித்து

vālikku añci+ kāṭṭilē maṟaintu kiṭakkiṟa kuraṅkukaḷukku rājāvāṉa sugrīvaṉai snehapūrvakamāka+ kāṭcikoṇṭu, avarkkāka atibalaparākramaṉāṉa vāliyai nirasittu

→ Affectionately meeting Sugrīva, who was the king of the apes who lay hidden in the forest fearing Vālin, and for his sake, destroying Vālin, who was a very powerful hero;

◆*ilaṅkai nakar* – 'the city of Laṅkā'

லங்கைக்கு நிர்வாஹகனென்றும் ராக்ஷஸேச்வரனென்றும் மோஹித்-திருக்கிறவனுடைய அபிமானமும், சீற்றமும் அடங்கும்படி, திருவடி வாலிலே நெருப்பை இட்டுச் சுடுவித்தானை

laṅkaikku nirvāhakaṉ eṉṟum rākṣaseśvaraṉ eṉṟum mohittu irukkiṟavaṉuṭaiya abhimānamum, cīṟṟamum aṭaṅkumpaṭi, tiruvaṭi vālilē neruppai iṭṭu+ cuṭuvittāṉai*

→ Him, who caused Tiruvaṭi [Hanumān] to burn down [Laṅkā] by putting fire on [his] tail,[800] in [such] a way that the haughtiness and the

[800] Velukkudi (2008: 10.6) draws our attention to the fact that all the actions are attributed to Rāma here, not just the burning down of Laṅkā through Hanumān, but even the setting ablaze of his tail. He explains that Piḷḷai points out that Rāma is the One who does everything, and everyone else is His instrument.

In Public domain. Digitization Muthulakshmi Research Academy

wrath of him who was deluded thinking that he was the protector of Laṅkā and the king of the rakshasas were subdued;

◆*tillai nakar ityādi* - 'the town of Tillai,' etc.

அக்காலத்தில் சுநுஹவிக்கப் பெற்றிலோம் என்னும் இழவு தீர இங்கே நித்யஸந்நிஹிதனாய் வதிழக்கிற ஸவெழ்ஸ்வரனான சக்ரவதிழத் திருமகனை

a+ kālattil anubhavikka+ peṟṟilōm eṉṉum iḻavu tīra iṅkē nityasannihitaṉāy vartikkiṟa sarveśvaraṉāṉa cakravarti+ tiru makaṉai

→ The emperor's divine Son, who is the Lord of all [and] who resides being eternally present here, so that the deprivation that 'We did not get to enjoy [Him] at that time' ceases;

◆*ēttuvār* – 'those who praise'

அவனுடைய வடிவழகிலும் ஸௌலப்யத்திலும் ஈடுபட்டு ஏத்துமவர்கள் திருவடிகளை ஏத்தினேனே.

avaṉuṭaiya vaṭivu aḻakilum saulabhyattilum īṭupaṭṭu ēttumavarkaḷ tiruvaṭikaḷai ēttiṉēṉē.*

→ I have praised the sacred feet of those who praise [Him] being engrossed in the beauty of His appearance and [His] easy [accessibility].

pācuram 10.7

குரைகடலை யடலம்பான் மறுக வெய்து
குலைகட்டி மறுகரையை யதனா லேறி
எரிநெடுவே லரக்கரொடு மிலங்கை வேந்த
னின்னுயிர்கொண் டவன்றம்பிக் கரசு மீந்து
திருமகளோ டினிதமர்ந்த செல்வன் றன்னைத்
தில்லைநகர்த் திருச்சித்ர கூடந் தன்னுள்
அரசமர்ந்தா னடிசூடு மரசை யல்லா
லரசாக வெண்ணேன்மற் றரசு தானே.

In Public domain. Digitization Muthulakshmi Research Academy

kurai kaṭalai ~aṭal ampāl maṟuka ~eytu
kulai kaṭṭi maṟu karaiyai ~ataṉāl ēṟi
eri neṭu(m) vēl arakkaroṭum ilaṅkai vēntaṉ
iṉ+ uyir koṇṭu avaṉ tampikku* aracum īntu*
tirumakaḷōṭu iṉitu* amarnta celvaṉ taṉṉai+*
tillai nakar+ tiruccitrakūṭam taṉ+ uḷ
aracu amarntāṉ aṭi cūṭum aracai ~allāl*
aracu āka ~eṇṇēṉ maṟṟu* aracu tāṉē.*

I shall not consider [any] other kingdom as a kingdom
other than the kingdom of adorning the feet of
Him who sat in governance inside Tiruccitrakūṭam
in the town of Tillai,
the Lord, who, having shot a victorious arrow
so that the roaring sea whirled,[801]
built a bridge [across it], reached the other shore
by means of that [bridge],
took the sweet life of the king of Laṅkā[802]
along with [those] of the rakshasas with blazing long spears,
gave the kingdom to his younger brother[803] [and] sweetly sat with
the auspicious Lady.[804]

10.7. Commentary

◆*kurai kaṭalai* – 'the roaring sea'

வொஷத்தையுடைத்தான கடலை, ஶசூக்களென்றால் எப்போதோ-வென்று மேல்விழக் கடவதான அம்பைவிட்டு மறுகும்படியாக எய்து

---

[801] This is a reference to Rāma trying to impress His power upon the sea god.
[802] Rāvaṇa.
[803] Vibhīṣaṇa.
[804] A reference to Sītā in this case, since She is considered to be the incarnation of Lakṣmī.

In Public domain. Digitization Muthulakshmi Research Academy

ghoṣattai ~uṭaittāṉa kaṭalai, śatrukkaḷ eṉṟāl eppōtō ~eṉṟu mēlviḻa+ kaṭavatāṉa ampaiviṭṭu maṟukumpaṭiyāka eytu

→ Sending arrows, which were fit to eagerly rush upon enemies,[805] at the roaring sea, dispatching arrows so that [it] whirls[806];

◆*kulai kaṭṭi* – 'built a bridge'

அஞ்சின கடலானது என்மேலே தூர்த்துக் கொள்வீர் என்ன, அதின் மேலே மலைகளை இட்டுத் தூர்த்து வழிசெய்து அந்தக் கரையிலே போய்

añciṉa kaṭal-āṉatu eṉ mēlē tūrttu+ koḷvīr eṉṉa, atiṉ-mēlē malaikaḷai iṭṭu+ tūrttu vaḻi ceytu anta+ karaiyilē pōy

→ As the Sea, which became frightened, said, 'Fill me up,' filling it up by placing mountains upon it, making a path [and] going to that [other] shore;

◆*eri neṭu vēl* – 'the rakshasas with blazing long spears'

ஶத்ருக்களை எரிக்கக்கடவதாய் நெடிதான வேலையுடைய ராக்ஷஸரோடே, லங்காதிபதியான ராவணனை அவன் உகந்த ப்ராணனை ஹரித்து, அவன் தம்பிக்கு ராஜ்யத்தைக் கொடுத்து, பிராட்டியோடே கூட, பிரிந்த பிரிவெல்லாம் மறக்கும்படி இனிது அமர்ந்தருளிய ஸௌஶ்வர்யமுடையவன்றன்னை

śatrukkaḷai erikka+ kaṭavatāy neṭitāṉa vēlai ~uṭaiya rākṣasarōṭē, laṅkādhipatiyāṉa rāvaṇaṉai avaṉ ukanta prāṇaṉai harittu, avaṉ tampikku rājyattai+ koṭuttu, pirāṭṭiyōṭē kūṭa, pirinta pirivu ellām maṟakkumpaṭi iṉitu amarntu* aruḷiya aiśvaryam uṭaiyavaṉ taṉṉai*

→ Robbing Rāvaṇa, who was the king of Laṅkā, of [his] life breath that he desired, along with the rakshasas', who had long spears capable of burning the enemies; giving the kingdom to his younger brother; [and] uniting with [His] Lady, He with prosperity graced to

---

[805] *śatrukkaḷ eṉṟāl eppōtō ~eṉṟu mēlviḻa+ kaṭavatāṉa ampai* literally means, 'arrows that were such that they rushed upon [them] asking 'When?', if [one] says 'enemies.'

[806] Piḷḷai seems to use two different expressions in the same sentence which mean 'having discharged arrows,' which makes it awkward to render in English.

In Public domain. Digitization Muthulakshmi Research Academy

sit sweetly, in [such] a way that [He] forgets the separation that parted [them] and all.

◆*tillai nakar ityādi* – 'the town of Tillai,' etc.

ராஜும் பண்ணியிருக்கிறவன் திருவடிகளைச் சூடுகையாகிற ராஜ்யமொழிய அதுக்கெதிர்த்தட்டாக ஸ்வாதந்த்ர்யத்தைப் பார்க்கும் ராஜ்யத்தை ராஜ்யமாக எண்ணேன்.

rājyam paṇṇiyirukkiṟavaṉ tiruvaṭikaḷai+ cūṭukai~ākiṟa rājyam oḻiya atukku etir+ taṭṭāka svātantryattai+ pārkkum rājyattai rājyamāka eṇṇēṉ.*

→ Except for the kingdom that is the wearing of the sacred feet of Him who ruled, I shall not consider as a kingdom the kingdom which seeks independence, which is the opposite of that [i.e. the state of servitude].

pācuram 10.8

அம்பொனெடு மணிமாட வயோத்தி யெய்தி
யரசெய்தி யகத்தியன்வாய்த் தான்முன் கொன்ருன்
றன்பெருந்தொல் கதைகேட்டு மிதிலைச் செல்வி
யுலகுய்யத் திருவயிறு வாய்த்த மக்கள்
செம்பவளத் திரள்வாய்த்தன் சரிதை கேட்டான்
தில்லைநகர்த் திருச்சித்ர கூடந் தன்னுள்
எம்பெருமான் றன்சரிதை செவியாற் கண்ணுற்
பருகுவோ மின்னமுத மதியோ மன்றே.

am poṉ neṭu(m) maṇi māṭa(m) ~ayōtti ~eyti
~aracu eyti ~akattiyaṉ vāy tāṉ muṉ koṉṟāṉ*
taṉ perum tol katai kēṭṭu mitilai+ celvi
ulaku uyya+ tiru vayiṟu vāytta makkaḷ*

In Public domain. Digitization Muthulakshmi Research Academy

cem pavaḷa+ tiraḷ vāy taṉ caritai kēṭṭāṉ
tillai nakar+ tiruccitrakūṭam taṉ+ uḷ
emperumāṉ taṉ caritai ceviyāl kaṇṇāl
parukuvōm iṉ+ amutam matiyōm aṉṟē.[807]

We, who shall not value the sweet nectar,
shall drink in with [our] eyes and ears the life story
of our Lord, is it not, inside Tiruccitrakūṭam in the town of Tillai,
of the One, who, having reached Ayōdhyā with beautiful, tall, golden mansions [made of] gems,
obtained the kingdom, listened from the mouth of Agastya to the great, old story of him whom He had previously killed, [and]
listened to His [own] life story from the red coral[-like] round mouths of [His] children born, in the sacred womb of the daughter of Mithilā,
so that the world is redeemed.[808]

10.8. Commentary

◆*am poṉ* - 'beautiful gold'

திருவபிஷெகத்துக்கு ஈடாக சுலஜ்ஜரித்து உஶூநீயமாய், ஒக்கத்தையுடைத்தாய், நல்ல ரத்நங்களாலே சமைக்கப்பட்ட மாடங்களையுடைய திருவயொத்யையிலே ஜகத்தெல்லாம் உகக்கும்படி மீண்டு எழுந்தருளிப் புகுந்து

---

[807] *oṉṟē* ('one^{ē}') sometimes replaces *aṉṟē* (Kiruṣṇamācāriyar 1903: 167); Uttamūr (1999: 98) , who believes this as a variant found in the old texts, glosses it as, 'We shall not esteem the sweet nectar as worthy of regard' (my emphasis). Pointing out *aṉṟē* as another variant, suggesting that it means 'then itself.'

[808] This is a reference to Rāma and Sītā's twin sons Lava and Kuśa singing Rāma's story in the presence of Rāma Himself in the UK of the VR. It is to be noted that the exile of Sītā is not mentioned or even alluded to.

In Public domain. Digitization Muthulakshmi Research Academy

tiru ~abhiṣekattukku īṭāka alaṅkarittu darśanīyamāy, ōkkattai ~uṭaittāy, nalla ratnaṅkaḷālē camaikkappaṭṭa māṭaṅkaḷai ~uṭaiya tiru ~ayodhyaiyilē jagat+ ellām ukakkumpaṭi mīṇṭu eḻuntaruḷi+ pukuntu

→ Graciously coming back and entering the sacred Ayodhyā - which was spectacular, having been decorated befittingly for the sacred coronation, which had grandeur and had mansions made of good gems - so that the whole world rejoices;

◆*aracu* eyti* – 'having obtained the kingdom'

'ராஜ்யம் பூநரவாப்தவாந்' என்னும்படியே ஜகத்தெல்லாம் வாழும்படி ஸாம்ராஜ்யத்திலே அதிகரித்து

'rājyaṃ punaravāptavān' eṉṉumpaṭiyē jagat+ ellām vāḻumpaṭi sāmrājyattilē adhikarittu

→ As it is said in 'He recovered [His] kingdom' [VR 1.1.70c], governing the empire so that the whole world lives;

◆*akattiyaṉ* - 'Agastya'

வேறு க்ருத்யாம்ஶமில்லாமையாலே போதுபோக்காகத் தான் முன் கொன்ற ராவணனுடைய பூர்வவ்ருத்தாந்தங்களையடைய அகஸ்த்ய-ஹகவாந் விண்ணப்பம் செய்யக்கேட்டு

vēṟu kṛtyāṃśam illāmaiyālē pōtupōkkāka+ tāṉ muṉ koṉṟa rāvaṇaṉuṭaiya pūrvavṛttāntaṅkaḷai ~aṭaiya agastyabhagavān viṇṇappam ceyya+ kēṭṭu

Due to not having any further duties,[809] as a recreation, [He] fully listened to the stories of Rāvaṇa's past, whom He had previously killed, as lord Agastya respectfully told [Him] completely.

◆*mitilai celvi ityādi* – 'the daughter of Mithilā,' etc.

ஸ்ரீஜநகராஜன் திருமகள், ஜகத்தையடைய உஜ்ஜீவிக்கும்படி பெற்ற கூஶலவர்கள் பேச, தம்முடைய வ்ருத்தமான ஸ்ரீராமாயண-கதையைக் கேட்டருளினவர். இன்று திருச்சிகூடத்திலே நித்யவாஸம் பண்ணுகிற, என்னுடைய நாதனுடைய வ்ருத்தாந்தத்தைத்

[809] Literally, 'due to not having another part of the work to be done.'

In Public domain. Digitization Muthulakshmi Research Academy

திருவடியைப்போலே ஸவ்ஷெந்த்ரியங்களாலும் சுநுபவிக்கப்பெற்ற நாம், தெவஜாதி சுநுபவிக்கிற சுஹுதத்தை ஒன்றாக மதியோமே.

śrījanakarājaṉ tirumakaḷ, jagattai ~aṭaiya ujjīvikkumpaṭi peṟṟa kuśalavarkaḷ pēca, tammuṭaiya vṛttamāṉa śrīrāmāyaṇakathaiyai+ kēṭṭu aruḷiṉavar. iṉṟu tiruccitrakūṭattilē nityavāsam paṇṇukiṟa, eṉṉuṭaiya nāthaṉuṭaiya vṛttāntattai+ tiruvaṭiyai+ pōlē sarvendriyaṅkaḷālum anubhavikka+ peṟṟa nām, devajāti anubhavikkiṟa amṛtattai oṉṟu* āka matiyōmē.*

He graciously listened to the story of the divine *Rāmāyaṇa*, which is His story, as Kuśa and Lava, whom the divine daughter of king Śrī Janaka begot so that the whole world is completely redeemed, told [it]. We, who got to enjoy the tale of my Master, who today permanently resides in Tiruccitrakūṭam, by the means of all the senses like Tiruvaṭi [Hanumān did], shall not value as worthy of regard the [divine] nectar that the clan of devas enjoy.

pācuram 10.9

செறிதவச்சம் புகன்றனைச் சென்று கொன்று
செழுமறையோ னுயிர்மீட்டு தவத்தோ னீந்த
நிறைமணிப்பூ ணணியுங்கொர்ண் டிலவணன் றன்னைத்
தம்பியால் வானேற்றி முனிவன் வேண்டத்
திறல்விளங்கு மிலக்குமனைப் பிரிந்தான் றன்னைத்
தில்லைநகர்த் திருச்சித்ர கூடந் தன்னுள்
உறைவானை மறவாத வுள்ளந் தன்னை
யுடையோம்மற் றுறுதுயர மடையோ மன்றே.

ceṟi tava+ campukaṉ taṉṉai+ ceṉṟu koṉṟu
ceḻum maṟaiyōṉ uyir mīṭṭu tavattōṉ īnta
niṟai maṇi+ pūṇ aṇiyum koṇṭu ilavaṇaṉ taṉṉai+*
tampiyāl vāṉ ēṟṟi muṉivaṉ vēṇṭa

In Public domain. Digitization Muthulakshmi Research Academy

tiṟal viḷaṅkum ilakkumaṉai+ pirintāṉ taṉṉai+
tillai nakar+ tiruccitrakūṭam taṉ+ uḷ+
uṟaivāṉai maṟavāta uḷḷam taṉṉai~
uṭaiyōm maṟṟu uṟu tuyaram aṭaiyōm aṉṟē.*[810]

We who possess a heart that does not forget
Him who lives inside Tiruccitrakūṭam in the town of Tillai,
who, having gone [and] killed Śambuka[811] of abundant *tapas*,
recovered the life of the excellent brahmin,[812]
acquired wearable ornaments[813] with splendid gems
given by the sage,[814]
lifted up Lavaṇa to heaven by means of [His] younger brother[815]
[and] became parted from Lakṣmaṇa shining with valour as the sage had requested,[816]
shall not suffer again from the grief that occurs, is it not [so]?

10.9. Commentary

◆*ceṟi tava+ campukaṉ* - 'Śambuka of abundant *tapas*'

மிக்க தவஸ்ஸையுடையவனுய் ஶூத்ரனான ஜம்பூகனைத் தலையறுத்து

mikka tapassai ~uṭaiyavaṉāy śūdraṉāṉa jaṃbukaṉai+ talai ~aṟuttu

---

[810] *iṉṟē* ('today') sometimes replaces *aṉṟē* (Kiruṣṇamācāriyar 1903: 167), meaning in this birth itself (Uttamūr 1999: 99). Uttamūr adds that even *aṉṟē* has the same meaning in this context.

[811] Piḷḷai spells this name as 'Jambuka.'

[812] This is a reference to Rāma killing Śambuka, a Śūdra, for his having done penance (forbidden for the Śūdras in that yuga) led to the death of a young Brahmin boy.

[813] Uttamūr (1999: 98-99) glosses *niṟai* as 'that fills,' as these ornaments are said to give anything one wishes for.

[814] Agastya is said to have given Him these jewels according to Piḷḷai.

[815] Lavaṇa was an asura killed by Śatrughna at Rāma's bidding.

[816] The sage mentioned here is Durvāsā. Brahmā required a strictly private meeting with Rāma and the death of any intruder; at the insistence of a threatening Durvāsā, Lakṣmaṇa, who was guarding the place, had to let him in and accepted death as a consequence.

In Public domain. Digitization Muthulakshmi Research Academy

→ Decapitating Jambuka, who was a Śūdra who had [done] a lot of *tapas*;

◆*ceḻum maṟaiyōṉ uyir mīṭṭu* – 'recovered the life of the excellent brahmin'

விலக்ஷணனான ப்ராஹ்மணனுடைய புத்ரன் ப்ராணனை மீட்டு, சுமஸ்த்யபகவாந் கொடுத்த பெருவிலையான ஹாரத்தையும் சாத்தி-யருளி, திருவயொத்யையிலே புகுந்து, லவணாஸுரனை ஸ்ரீ-ஶத்ருஹ்நாழ்வானை இடுவித்து வீரஸ்வர்க்கத்திலே குடியேற்றுவித்து

vilakṣaṇaṉāṉa brāhmaṇaṉuṭaiya putraṉ prāṇaṉai mīṭṭu, agastyabhagavān koṭutta peru vilaiyāṉa hārattaiyum cātti ~aruḷi, tiru ~ayodhyaiyilē pukuntu, lavaṇāsuraṉai śrīśatrughnāḻvāṉai iṭuvittu vīrasvargattilē kuṭiyēṟṟuvittu

→ Recovering the life breath of the son of the distinguished brahmin; graciously wearing the greatly invaluable necklace that lord Agastya gave [Him]; entering the sacred Ayodhyā; having Śrī Śatrughn'*āḻvāṉ* discharge arrows at Lavaṇāsura, [He thereby] caused [him] to move the warrior's heaven.

◆*muṉivaṉ ityādi* – 'the sage,' etc.

ஈஸ்வராஸாவினுடைய ஶாபத்தாலே 'த்விதீயம் மெ'ந்தராத்மாநம்' என்கிறபடியே, தம்முடைய ப்ராணஸூதரான இளையபெருமாளுக்கு விடை கொடுத்து, அப்படிப்பட்ட தன்னைப் பின்புள்ளார் காணப்-பெறாத இழவுதீரத் திருச்சித்ரகூடத்திலே நித்யவாஸம் பண்ணு-கிறவனை

dūrvāsāviṉuṭaiya śāpattālē 'dvitīyaṃ me'ntarātmānam' eṉkiṟapaṭiyē, tammuṭaiya prāṇabhūtarāṉa iḷaiyaperumāḷukku viṭai koṭuttu, appaṭippaṭṭa taṉṉai+ piṉpuḷḷār kāṇa+ peṟāta iḻavu tīra+ tiruccitrakūṭattilē nityavāsam paṇṇukiṟavaṉai

→ Because of the [threat of] Durvāsā's[817] curse, bidding goodbye to the younger Perumāḷ, who is His life breath, as described in 'You who are My second soul' [VR 2.4.43c];

---

[817] For some unknown reason, Piḷḷai spells this name as 'Dūrvāsa.'

In Public domain. Digitization Muthulakshmi Research Academy

Him, who eternally resides in Tiruccitrakūṭam, so that the deprivation - of not getting to see Him, who is such, by those who live later – ceases;

•*maṟavāta uḷḷam taṉṉai ~uṭaiyōm* – 'We who we possess a heart that does not forget'

இப்படிப்பட்ட ஸௌலப்யத்தை ஸநவரதபாவனெ பண்ணி-யிருக்கிற நமக்கு 'எம்பெருமானை ஸுலபனாக அநுபவிக்கப் பெற்றிலோம்' என்கிற இழவு இனி இல்லை.

ippaṭippaṭṭa saulabhyattai anavaratabhāvanai paṇṇi ~irukkiṟa namakku 'emperumāṉai anubhavikka+ peṟṟilōm' eṉkiṟa iḻavu iṉi illai.

For us, who incessantly think of [His] easy [accessibility] that is such, hereafter, there is no deprivation [that consists in] saying, 'We have not got to enjoy our Lord.'

pācuram 10.10

அன்றுசரா சரங்களாவை குந்தத் தேற்றி
யடலரவப் பகையேறி யசுரர் தம்மை
வென்றிலங்கு மணிநெடுந்தோள் நான்குந் தோன்ற
விண்முழுது மெதிர்வரத்தன் தாம மேவி
சென்றினிது வீற்றிருந்த வம்மான் றன்னைத்
தில்லைநகர்த் திருச்சித்ர கூடந் தன்னுள்
என்றும்நின்ரு னவனிவனென் றேத்தி நாளு
மிறைஞ்சுமினே யெப்பொழுதுந் தொண்டீர் நீரே.

aṉṟu carācaraṅkaḷai vaikuntattu ēṟṟi*
~aṭal arava+ pakai ~ēṟi ~acurar tammai
veṉṟu ilaṅku maṇi neṭum tōḷ nāṉkum tōṉṟa*
viṇ muḻutum etir vara+ taṉ tāmam mēvi

In Public domain. Digitization Muthulakshmi Research Academy

ceṉṟu iṉitu vīṟṟirunta ~ammāṉ taṉṉai*
tillai nakar+ tiruccitrakūṭam taṉ+ uḷ
eṉṟum niṉṟāṉ avaṉ ivaṉ eṉṟu ētti nāḷum*
iṟaiñcumiṉō ~eppoḻutum toṇṭīr nīrē.

O you servants! Bow down [before Him] all the time, daily, and praise [by] saying,
'He is the One who stays forever inside Tiruccitrakūṭam
in the town of Tillai,
the Lord who, that day, having lifted up all living beings
to Vaikuṇṭha,
climbed on the enemy of murderous snakes,[818] destroyed the asuras,
[and] as four large arms with glittering gems appeared,
and as the whole heaven came forward,
reached His abode and went on to be blissfully enthroned [there].'

10.10. Commentary

◆*aṉṟu carācaraṅkaḷai* – 'having [lifted up] all living beings'

'சுபி வ்ருக்ஷாஃ பரிம்லாநாஃ' என்று வ்யதிரெகத்திலே அவை-பட்டது அறிந்தருளுகையாலே, 'நொச்வஸக் தஉயொத்யாயாம் ஸுஸூக்ஷ்மஉபி ஜ்ஸ்யதெ தியுத்யொநிமதாஶ்சாந்யெ ஸவ்வெ ராஉஉநுவ்ரதாஃ' என்கிறபடியே, இளையபெருமாளோபாதி பரஉபஉத்-துக்குப் போகவிட்டு

'api vṛkṣāḥ parimlānāḥ' eṉṟu vyatirekattilē avai paṭṭatu aṟintu aruḷukaiyālē, 'nocchvasat tad ayodhyāyāṃ susūkṣmam api dṛśyate tiryagyonigatāś cānye sarve rāmam anuvratāḥ' eṉkiṟapaṭiyē, iḷaiyaperumāḷ ōpāti paramapadattukku+ pōkaviṭṭu*

→ Because, as it is said in 'even trees are withered' [VR 2.53.4c], [He] graciously knew that [they] suffered from separation, He let [all the living beings] go to the supreme abode, like [He did with] the younger

[818] This is a reference to Garuḍa.

In Public domain. Digitization Muthulakshmi Research Academy

Perumāḷ, as described by 'No breathing being, not even the very minute [ones], was to be seen there in Ayodhyā. Those born of animals and the others, all of them, went following Rāma' [VR 7.109.22][819].

◆*aṭal arava pakai ēṟi* – 'climbed on the enemy of murderous snakes'

ஸடஜாதிக்கு ஜந்ஸுவான பெரிய திருவடியை மேற்கொண்டு, ஸுஸுவமூத்தை வென்று அந்த வீஸ்ரீ விளங்குகிற திருத்-தோள்கள் நாலோடும்கூட அங்குள்ளாருகக்கும்படி எழுந்தருளி, வைகுண்டத்திலே போய்ப்புக்கு, தன் மேன்மையெல்லாம் தோற்றும்-படியான ஸ்ரீவைகுண்ட

sarpajātikku janmaśatruvāṉa periyatiruvaṭiyai mēṟkoṇṭu, asuravargattai veṉṟu anta vīraśrī viḷaṅkukiṟa tiru+ tōḷkaḷ nālōṭumkūṭa aṅku uḷḷār ukakkumpaṭi eḻuntaruḷi, paramapadattilē pōy+ pukku, taṉ mēṉmai ~ellām tōṟṟumpaṭiyāṉa īśvaraṉai*

→ The Lord, who was such that all [His] superiority showed, climbing upon Periya Tiruvaṭi [Garuḍa], who is the natural enemy of the snakes, defeating the clan of asuras, [and] graciously appearing with the four sacred shoulders that shine with that wealth of bravery, so that those who were present there rejoice, went [and] entered the supreme abode.

◆*tillai nakar ityādi* – 'the town of Tillai,' etc.

அவ்விருப்பிலொன்றும் குறையாமே கரஅதக்ஷமுள்ளதனையும் இங்கே நமக்காக நித்யவாஸம் பண்ணுமவனை. சுநந்யப்ரயொஜநரான நீங்கள் அவனை ஆஸ்ரயித்து க்ருதார்த்தராகுங்கோள்.

a+ iruppil oṉṟum kuṟaiyāmē kālatattvam uḷḷataṉaiyum iṅkē namakkāka nityavāsam paṇṇumavaṉai. ananyaprayojanarāṉa nīṅkaḷ avaṉai āśrayittu kṛtārthar ākuṅkōḷ.

[819] This sloka is not found in the critical edition of the text.

In Public domain. Digitization Muthulakshmi Research Academy

→ Him, who lives here forever for our sake till the reality of time exists,[820] with nothing in that condition lacking;

You, who are without any other goals, become ones who have attained [their] ends, having sought refuge in Him!

***pācuram* 10.11**

தில்லைநகர்த் திருச்சித்ர கூடந் தன்னுள்
திறல்விளங்கு மாருதியோ டமர்ந்தான் றன்னை
யெல்லையில்சீர்த் தயரதன்றன் மகனுய்த் தோன்றிற்
றதுமுதலாத் தன்னுலகம் புக்க தீருக்
கொல்லியலும் படைத்தானைக் கொற்ற வொள்வாள்
கோழியர்கோன் குடைக்குலசே கரன்சொற் செய்த
நல்லியலின் றமிழ்மாலை பத்தும் வல்லார்
நலந்திகழ்நா ரணனடிக்கீழ் நண்ணு வாரே.

tillai nakar+ tiruccitrakūṭam taṉ+ uḷ
tiṟal viḷaṅku mārutiyōṭu amarntāṉ taṉṉai*
*~ellai ~il cīr+ tayarataṉ taṉ makaṉ āy+ tōṉṟiṟṟu**
atu mutal ā+ taṉ+ ulakam pukkatu īṟu* ā*
kol+ iyalum paṭai+ tāṉai+ koṟṟa(m) ~oḷ vāḷ
kōḻiyar kōṉ kuṭai+ kulacēkaraṉ col ceyta
nal+ iyal iṉ tamiḻ mālai pattum vallār
nalam tikaḻ nāraṇaṉ aṭi+ kīḻ naṇṇuvārē.

They shall arrive beneath the feet of Nārāyaṇa shining with goodness, those who master

[820] The TL defines this as 'Category of time, which determines the duration of soul's [sic.] experiences, one of seven *cuttācutta-tattuvam*' in the Śaiva context. What Piḷḷai probably means here is 'till the end of time,' meaning, 'forever.'

In Public domain. Digitization Muthulakshmi Research Academy

all ten [songs] of the garland in sweet Tamil of good quality[821]
worded by Kulacēkaraṉ with the [royal] parasol,
the king of the Kōḻi people
[who possesses] a victorious, glowing sword [and] an army
with weapons given to killing,[822]
on Him who sat with Māruti shining with valour inside
Tiruccitrakūṭam in the town of Tillai,
the beginning being [His] appearing as the son of Daśaratha of
limitless fame [and] the end being His entering His world.

10.11. Commentary

நிமத்தில் - *nigamattil* – in conclusion

◆*tillai nakar ityādi* – 'the town of Tillai,' etc.

'ஹாவொ நாந்யத் மச்ஹதி' என்று 'அங்குப் போகேன்' என்ற திருவடியை விடமாட்டாமே இங்கே வந்து நித்யவாஸம் பண்ணுகிறவனை

'bhāvo nānyatra gacchati' eṉṟu 'aṅku+ pōkēṉ' eṉṟa tiruvaṭiyai viṭa māṭṭāmē iṅkē vantu nityavāsam paṇṇukiṟavaṉai

→ Him, who came residing here forever, unable to leave Tiruvaṭi, who [had] said, 'I shall not go there,' saying, '[My] thoughts do not go elsewhere.' [VR 7.39.15c];

◆*ellai ~il cīr ityādi* – 'limitless fame,' etc.

ஸஹுஸுணனான சக்ரவத்திக்கு, 'பிதரம் ரொசயாஸாஸ' என்று பிள்ளையாய்ப் பிறந்தது தொடக்கமாகப் பரஸபதம் புக்கது முடிவாகவுண்டான ஸ்ரீராஸாயணகுணையை

---

[821] Both Uttamūr (1999: 101) and Velukkudi (2008: 10.11) take *nal+ iyal* to mean 'good grammar' (*nalla [tamiḻ] ilakkaṇam*).

[822] Velukkudi (2008: 10.11) associates *iyal* here with the meaning 'nature.' It is these weapons' (or the army's) nature to kill.

In Public domain. Digitization Muthulakshmi Research Academy

bahuguṇaṉāṉa cakravartikku, 'pitaraṃ rocayāmāsa' eṉṟu piḷḷaiyāy+ piṟantatu toṭakkamāka+ paramapadam pukkatu muṭivāka ~uṇṭāṉa śrīrāmāyaṇakathaiyai

→ The story of the divine *Rāmāyaṇa*, which has [His] being born as a Son to the emperor who had many virtues, as it is said in 'He chose [him] as [His] father' [VR 1.15.31][823] as the beginning, [and His] entering the supreme abode as the end;

◆*kol+ iyalum paṭai+ tāṉai* – 'an army with weapons given to killing'

கொலையை முயலா நின்றுள்ள வேலையுடைய படையையுடை-யராய்

kolaiyai muyalā-niṉṟa vēlai ~uṭaiya paṭaiyai ~uṭaiyarāy

→ Being the owner of an army with spears that continously practise killing;

◆*koṟṟa ~oḷ vāḷ* - 'a victorious, glowing sword'

வெற்றியையும் அழகையுமுடைய வாளையுடைய

veṟṟiyaiyum aḻakaiyum uṭaiya vāḷai ~uṭaiya

→ [He] who has a sword that has victory and beauty;

◆*kōḻiyar kōṉ* - 'the king of the Kōḻi people'

கோழியர்க்குக் கோன். கோழி - உறையூர். சோழர்க்கு ராஜா-வானவர்

kōḻiyarkku+ kōṉ. kōḻi - uṟaiyūr. cōḻarkku rājā~āṉavar

→ He is the king of the Kōḻi people.

Kōḻi = Uṟaiyūr.

He was the king of the Cōḻas.

◆*kuṭai+ kulacēkaraṉ col ceyta* – 'worded by Kulacēkaraṉ with the [royal] parasol'

வெண்கொற்றக் குடையையுடையரான ஸ்ரீகுலசேகரபெருமாள் அருளிச்செய்த

---

[823] This sloka is not found in the critical edition of the text.

In Public domain. Digitization Muthulakshmi Research Academy

veṇkoṟṟakkuṭaiyai ~uṭaiyarāṉa śrīkulaśekhara perumāḷ aruḷicceyta

→ Graced by lord Śrī Kulacēkaraṉ, who is the possessor of a white [royal] parasol of victory;

•*nal+ iyaliṉ tamiḻ mālai pattum vallār* – 'those who master all ten [songs] in sweet Tamil of good quality'

அழகிய இயலையுடைய தமிழ்மாலை பத்தும் வல்லார்

aḻakiya iyalai ~uṭaiya tamiḻ mālai pattum vallār

→ Those who master all ten [songs] of the Tamil garland, which has a beautiful chanting [pattern];

•*nalam tikaḻ nāraṇaṉ aṭi+ kīḻ naṇṇuvārē* – 'They will arrive below the feet of Nārāyaṇa shining with goodness'

பரமபதத்திலே விளங்கா நின்றுள்ள ஸர்வேச்வரன் திருவடி-களைக் கிட்டப்பெறுவார்கள்.

paramapadattilē viḷaṅkā-niṉṟuḷḷa sarveśvaraṉ tiruvaṭikaḷai+ kiṭṭa+ peṟuvārkaḷ.

→ [They] will get to attain the sacred feet of the Lord of all who stands shining in the supreme abode.

In Public domain. Digitization Muthulakshmi Research Academy

APPENDIX – GLOSSARY

Abbreviations[824]

abl.	ablative
abs.	absolutive/ *viṉaiyeccam*
acc.	accusative
adj.	adjective
adv.	adverb
conc.	concessive
cond.	conditional
comp.	comparative
comp.p.	comparative particle
dat.	dative
DEDR	Dravidian Etymological Dictionary, 2Nd edition
dem.pron.	demonstrative pronoun
DBIA	Dravidian Borrowings from Indo-Aryan
encl.	enclitic
expl.	expletive
f.	feminine
gen.	genitive
h.	honorific
hab.fut.	habitual future
i.a.	imperfective aspect
inf.	infinitive
inst.	instrumental
inter.pron.	interrogative pronoun
intr.	intransitive
ipt.	imperative
loc.	locative
m.	masculine
n.	noun

[824] This list is based on the word index to the *Kuṟuntokai* (Wilden 2010 [Vol. 3]: 4-5).

In Public domain. Digitization Muthulakshmi Research Academy

neut.	neuter
neg.	negative
obl.	oblique
opt.	optative
p.a.	perfective aspect
p.n.	proper name
part.n.	participial noun
pey.	*peyareccam* (participial with different aspects)
pers.pron.	personal pronoun
pl.	plural
pos.	possible
pr.	present
prob.	probably
proc.	proclitic
pron.n.	pronominal noun
refl.	reflexive
refl.pron	reflexive pronoun
r.n.	root noun
san.	sandhi
sg.	singular
soc.	sociative
TL	Tamil Lexicon
tr.	transitive
v.def.	defective verb
v.n.	verbal noun
v.r.	verbal root

In Public domain. Digitization Muthulakshmi Research Academy

அ - a

அ a	DEDR 1. dem.pron. a- (proc.) that 3.7.1, 7.5.3, 7.8.3, 9.11.2
அது atu	n.sg. 2.1.4, 5.1.4, 6.4.4, 7.4.2, 10.11.2
அதன் atan	obl. 1.2.2, 8.2.1
அதனல் atanāl	inst. 8.8.1, 8.9.2,10.7.1
அதனுக்கு atanukku	dat. 9.11.1
அதனை atanai	acc. 6.10.2
அவர் avar	3.h. 2.9.4
அவள் avaḷ	3.sg.f. 5.1.3
அவளுக்கு avaḷukku	dat. 6.3.3
அவளை avaḷai	acc. 6.5.4
அவன் avan	m.sg. 9.9.1, 10.7.2, 10.10.4
அவனுக்கு avanukku	dat. 2.9.3
அவனை avanai	acc. 5.10.2, 8.4.1
அவை avai	n.pl. 4.6.2, 5.7.2, 5.8.2
அங்கு aṅku	there 1.3.4, 6.5.4, 7.9.3
அன் an	such 4.6.4
அன்ன anna	like 1.2.3, 9.6.3
அன்னவர் annavar	3.h. 4.6.2
அன்னவன் annavan	3.sg.m. 7.1.1, 7.1.2, 7.1.2
அனைய anaiya	adj. such 4.6.1, 4.6.4
அன்று anru	that day 1.4.2, 8.7.1, 10.10.1
அனைத்தில் anaittil	loc. all 7.9.3
அனைத்தும் anaittum	all 1.8.2, 7.2.3, 7.6.3, 10.1.1
அற்றை arrai	on that day 6.6.3
ஆங்கே āṅkē	then adv. 6.3.1
அவிழ் avil	DEDR 14: 4. to become lose
அவிழும் avilum	pey. i.a. 8.9.1
அகத்தியன் akattiyan	< Skt. agastya- p.n. 10.8.1
அகம் akam	DEDR 7. inside, mind, place 1.10.2, 5.6.4
அகத்தின் akattin	obl. 4.5.1
அகத்து akattu	obl. 6.2.1, 6.8.4

In Public domain. Digitization Muthulakshmi Research Academy

அகல் akal	DEDR 8: 3. to depart, to vanish
அகல akala	inf. 1.10.2
அகன்று akaṉṟu	abs. 6.6.2
அகற்று akaṟṟu	5. to remove, to repel
அகற்றி akaṟṟi	abs. 5.1.3
[அகற்றிடினும் akaṟṟiṭiṉum	abs. + iṭu conc. 5.1.3]
அங்கங்கள் aṅkaṅkaḷ	< Skt. aṅga- limb pl. 9.7.2
அங்கையோடு aṅkaiyōṭu	TL. soc. palm of hand 7.2.3
அச்சன் accaṉ	DEDR 50. father, lord 2.9.3
அசுரர் acurar	< Skt. asura- h. 10.10.1
அசுரரை acurarai	acc. 8.10.1
அசை acai	DEDR 37: 4. to move – v.r. 7.5.1
[அசைதர acaitara	v.r.+ taru inf. 7.5.1]
அசோதை acōtai	< Skt. yaśodā- p.n. 7.8.4
அஞ்சு añcu	DEDR 55: 5. to fear
அஞ்ச añca	inf. 10.3.3
அஞ்சி añci	abs. 7.8.3
அச்சம் accam	fear 6.8.3
அஞ்சனம் añcaṉam	< Skt. añjana- collyrium 7.2.1
அடக்கு aṭakku	DEDR 63: 5. to subdue, to control
அடக்கி aṭakki	abs. 1.7.1, 7.2.3
அடங்கு aṭaṅku	5. to submit
அடங்க aṭaṅka	inf. 10.6.3
அடர் aṭar	DEDR 77: 11. to kill, to attack
அடர்த்தது aṭarttatu	v.n. 2.3.1, 2.3.2
அடர்த்தாய் aṭarttāy	part.n. p.a. 2.sg. 5.5.1
அடல் aṭal	victory 10.7.1 murder 10.10.1
அடி aṭi	DEDR 72. foot 1.1.3, 1.3.4, 1.11.4, 2.2.3, 2.3.4, 2.4.4, 3.9.1, 5.5.2, 7.2.2, 7.11.3, 8.10.2, 8.11.2, 10.3.4, 10.6.4, 10.7.4, 10.11.4
அடிகள் aṭikaḷ	pl. 4.11.2, 9.5.1

In Public domain. Digitization Muthulakshmi Research Academy

அடியவரோடு aṭiyavarōṭu	pron.n. 3.h. devotee soc. 1.3.4
அடியார் aṭiyār	pron.n. 3.h. 1.10.3, 4.9.3
அடியார்கள் aṭiyārkaḷ	pl. 2.1.3, 2.4.2, 2.9.3, 2.10.1
அடியேன் aṭiyēṉ	pron.n. 1.sg. 'I, your slave, your humble servant' 5.4.4, 5.7.4, 5.9.4, 7.9.4
அடிமை aṭimai	service, servitude 2.10.2, 4.1.2
அடிசிலின் aṭicilin	DEDR 76. boiled rice obl. 7.6.3
அடி aṭi	DEDR 77: 1. to strike
அடிப்பதற்கு aṭippataṟku	dat. of v.n. 7.8.2
அடை aṭai	DEDR 84: 4. intr. to settle; tr. to approach
அடைந்தவனே aṭaintavaṉē	part.n. p.a. 3.sg.m. voc. 8.5.2, 8.6.1
அடையல் aṭaiyal	v.n. 5.5.2
அடையோம் aṭaiyōm	neg. 1.pl. 10.9.4
அண்ட(ம்) aṇṭa(m)	< Skt. aṇḍa- n. egg; egg 3.4.3
அணி aṇi	r.n. beauty, jewel 7.8.3, 9.6.1, 10.9.2
அணி aṇi	DEDR 116: 4. to adorn, to decorate - v.r. 1.1.1, 1.1.2, 1.3.3, 1.7.3, 1.10.3, 10.1.1, 10.2.4
அணியாது aṇiyātu	neg. abs. 9.7.2
அணிவன் aṇivaṉ	i.a. 1.sg. 2.3.4
அணுகு aṇuku	DEDR 120: 5. to approach
அணுகும் aṇukum	pey i.a. 1.3.4
அணை aṇai	TL. (cf. DEDR 123) bed 6.6.2, 6.7.1, 9.3.3, 9.3.4
அணையில் aṇaiyil	loc. 1.2.3, 1.3.3, 1.4.3, 1.5.3, 1.7.3, 1.8.3, 1.9.3, 1.11.1
அணையை aṇaiyai	acc. 1.1.2
அணை aṇai	DEDR 120: 4. to join, to embrace - v.r. 9.3.1
அணைந்த aṇainta	pey. p.a. 9.3.2
அணைந்து aṇaintu	abs. 6.6.3, 7.2.3
அணை aṇai	cf. DEDR 122. bridge 8.8.1
அத்தன் attaṉ	DEDR 142. father 2.9.3
அத்தனே attaṉē	voc. 3.7.3

In Public domain. Digitization Muthulakshmi Research Academy

அதிபதியே atipatiyē	< Skt. adhipati- king. voc. 8.6.2, 8.7.4
அந்தணர்கள் antaṇarkaḷ	DEDR 148. brahmins pl. 10.2.4
அந்தம் antam	< Skt. anta- end 2.6.1, 5.6.4,
அந்தரம் antaram	< Skt. antara- space, sky 5.6.2
அந்தோ antō	TL. expl. alas 7.2.4, 7.6.2, 7.10.2, 9.5.4
அம் am	DEDR 162: (amai beauty, fitness) beautiful 1.4.2, 1.4.3, 3.5.3, 3.9.1, 4.10.2, 7.6.1, 10.1.1, 10.8.1
அம்பால் ampāl	DEDR 178. arrow inst. 10.7.1
அம்புய(ம்) ampuya(m)	< Skt. ambuja- lotus 7.1.1
அம்மான் ammāṉ	TL. (cf. DEDR 183). father, God 1.3.3, 1.3.4, 1.11.2, 10.2.4, 10.10.3
அம்மா ammā	voc. 5.2.3, 5.3.1, 5.4.3, 5.6.3, 5.7.3, 5.8.3, 5.10.1, 9.6.1
அம்மானே ammāṉē	voc. 5.1.2, 5.5.1, 5.9.3
அம்மானை ammāṉai	acc. 1.5.4, 1.9.4, 10.6.4
அமர் amar	DEDR 161: 4. to abide, to rest, to sit - v.r. 6.2.3
அமர்ந்த amarnta	pey. p.a. 10.6.4, 10.7.3
அமர்ந்தான் amarntāṉ	part.n. 3.sg.m. 10.7.4, 10.11.1
அமரும் amarum	pey. i.a. 4.5.2
அமரர் amarar	< Skt. amara- the immortal 3.h 1.10.1
அமரர்க்கு amararkku	dat. 3.6.3, 8.8.2
அமரர்கள் amararkaḷ	pl. 1.4.2, 1.6.1
அமுது amutu	< Skt. amṛta- ambrosia, nectar 6.4.1, 8.8.2
அமுதே amutē	voc. 8.1.4, 8.3.4
அமுதம் amutam	nectar 10.8.4
அமை amai	DEDR 161: 4. to be content, to be enough
அமையும் amaiyum	i.a. 3.sg.n. 6.7.4
அயர்வு ayarvu	DEDR 39. faintness, forgetfulness 2.1.3 TL. pain 1.10.2

In Public domain. Digitization Muthulakshmi Research Academy

அயன் ayaṉ	< Skt. aja- Aja, Brahmā 1.3.1, 1.5.2, 1.6.1, 8.4.1
அயோத்தி ayōtti	< Skt. ayodhyā- p.n. of place. Ayodhyā 8.6.2, 8.7.4, 10.1.1, 10.8.1
அரக்கர் arakkar	< Skt. rākṣasa- rakshasa h. 10.2.2, 10.6.2
அரக்கரொடு arakkaroṭu	inst. 10.7.2
அரக்கி arakki	< Skt. rākṣasī- a demoness, a female rakshasa 10.5.2
அரங்க(ம்) araṅka(m)	short for Tiruvaraṅkam p.n. Śrīraṅgam 3.6.3, 8.10.2
அரங்கத்து araṅkattu	obl. 1.2.3, 1.3.3, 1.4.3, 1.5.3, 1.6.3, 1.7.3
அரங்கன் araṅkaṉ	pron.n. 3.m.sg./p.n. 1.10.3, 2.3.3, 2.5.2, 2.6.3, 2.7.2, 2.8.3, 2.10.1, 3.3.3, 3.4.3, 3.5.3, 3.9.1
அரங்கனுக்கு araṅkaṉukku	dat. 2.4.2, 2.9.3
அரங்கனை araṅkaṉai	acc. 2.1.1
அரங்க araṅka	voc. 2.2.3
அரங்கா araṅkā	voc. 3.1.3, 3.2.3, 3.7.3, 3.8.3
அரசன் aracaṉ	< Skt. rājan- king 10.6.2
அரச araca	adj. 1.1.2,
அரசே aracē	voc. 8.5.3
அரசு aracu	kingdom 4.2.2, 4.5.2, 8.7.2, 10.4.2, 10.7.2, 10.7.4, 10.7.4, 10.8.1
அரசை aracai	acc. 10.7.4
அரம்பையர் arampaiyar	< Skt. rambhā- p.n. pron.n. 3.h. Rambhā and the like 1.6.1, 4.9.3
அரம்பையர்கள் arampaiyarkaḷ	pl. 4.2.1
அரவ(ம்) arava(m)	DEDR 2359. snake 10.10.1
அரவின் araviṉ	obl. 6.7.1
அரவு aravu	snake 1.1.2, 1.2.3, 1.3.3, 1.4.3, 1.5.3, 1.7.3, 1.8.3, 1.9.3, 1.11.1, 2.5.1
அரன் araṉ	< Skt. hara- Śiva 1.6.1
அரி ari	DEDR 212: 4. to cut off - v.r. 5.1.3

In Public domain. Digitization Muthulakshmi Research Academy

அரி ari	DEDR 218. lines in the white of the eye 6.7.2
அரு(ம்) aru(m)	DEDR 221. adj. rare, difficult, precious 2.1.1, 2.7.2, 4.6.4, 8.5.2, 8.6.2, 9.5.4, 9.5.4
அருமையை arumaiyai	TL. difficulty of attainment acc. 9.9.2
அரி ari	difficult, rare 10.3.4
அரிய ariya	adj. 4.3.2
அரியணை ariyaṇai	TL. throne 9.1.2
அரிவையரோடு arivaiyarōṭu	DEDR 217. woman h. soc. 6.6.3
அருள் aruḷ	DEDR 227. grace, benevolence 5.1.4, 5.4.4, 7.10.2, 8.9.4
அருள் aruḷ	5. to be gracious, to bestow
அருள் aruḷ	ipt. 6.6.4, 7.9.4
அருளா aruḷā	inf. 7.7.3
அருளி aruḷi	abs. 8.5.1, 8.8.2
அரையில் araiyil	DEDR 230. waist loc. 6.9.2
அல்குல் alkul	DEDR 253. waist 4.10.2, 9.7.1
அல் al	DEDR 234: to be not so
அல்லர்கள் allarkaḷ	3.pl. 2.9.4
அல்லாது allātu	besides 3.5.1
அல்லாரொடு allāroṭu	h. soc. 3.6.1
அல்லால் allāl	except, besides 4.1.2, 5.1.1, 5.2.2, 5.3.2, 5.5.2, 5.6.2, 5.6.4, 5.8.4, 10.7.4
அல்லை allai	2.sg. 6.3.3
அல்லோம் allōm	1.pl. 6.7.1, 6.7.2
அலன் alaṉ	1.sg. 3.6.1
அன்றி aṉṟi	except, besides 5.8.2
அன்று aṉṟu	TL. expl. n.sg. 6.4.4, 10.8.4, 10.9.4
அல்லி alli	DEDR 256. lotus 2.10.1, 6.10.1
அல ala	DEDR 236: 12. to suffer
அலந்து alantu	abs. 2.1.3
அலர் alar	DEDR 247: 4. to blossom – v.r. 10.4.1
அலரா alarā	neg. 3.pl.n.. 5.6.2

In Public domain. Digitization Muthulakshmi Research Academy

அலரும் alarum	pey. i.a. 8.9.3
அலர்கள் alarkaḷ	blossom pl. 1.3.4
அலை alai	DEDR 240. wave 8.8.2
அலை alai	DEDR 240: 4. to move, to ripple, to dash
அலைக்கும் alaikkum	pey. i.a. 8.7.3
அழகு aḻaku	DEDR 274. beauty 9.7.2
அழல் aḻal	DEDR 276. n. fire, heat 1.2.1
அழலை aḻalai	acc. 5.6.1
அழி aḻi	DEDR 277: 11. to destroy
அழித்தவனே aḻittavaṉē	part.n. p.a. 3.sg.m. voc. 8.8.1, 8.9.2
அழு aḻu	DEDR 282: 1. to cry
அழுத aḻuta	pey. p.a. 1.9.2
அழும் aḻum	pey. i.a. 5.1.4
அழுகை aḻukai	weeping 7.8.3
அழுந்து aḻuntu	DEDR 285. to become pressed
அழுந்த aḻunta	inf. 9.6.2
அழை aḻai	DEDR 282. to invoke
அழைக்கின்றேன் aḻaikkiṉṟēṉ	pr. 1.sg. 3.1.3, 3.7.3, 3.8.3
அழைக்கும் aḻaikkum	pey. i.a. 2.2.3, 9.6.1
அழைத்து aḻaittu	abs. 2.1.3, 2.4.3
அழையா aḻaiyā	abs. 3.2.3
அள aḷa	DEDR 295. to measure
அளந்தது aḷantatu	v.n. 2.3.2
அளவு aḷavu	measure 7.4.4
அளி aḷi	< Skt. ali- bee 1.6.1
அளி aḷi	DEDR 301: 11. to take care, to be gracious
அளித்தவனே aḷittavaṉē	part.n. p.a. 3.sg.m. voc. 8.7.2
அளை aḷai	DEDR 296: 4. to blend to mix up[825]
அளைந்து aḷaintu	abs. 7.8.1

[825] Compare with DEDR 2411 *aḷai* curdled milk, butter.

In Public domain. Digitization Muthulakshmi Research Academy

அற்புதம் aṟputam	< Skt. adbhuta- marvel 2.6.1
அறம் aṟam	DEDR 311. duty, virtue, dharma 1.7.3
அறி aṟi	DEDR 314. to know
அறிந்து aṟintu	abs. 6.1.2, 6.1.2
அறியா aṟiyā	neg. pey. 5.2.2
அறியேன் aṟiyēṉ	TL. to esteem neg. 1.sg. 4.7.2
அறிவன் aṟivaṉ	p.a. 1.sg. 6.2.4
அறு aṟu	DEDR 315: 11. to cut
அறுத்து aṟuttu	abs. 5.4.1
அற்றவர்கட்கு aṟṟavarkaṭkku	part.n. p.a. 3.h. those who has renounced all ties. dat. 8.6.2
அற்ருர்கள் aṟṟārkaḷ	part.n. p.a. 3.pl. 1.4.3
அன்பு aṉpu	DEDR 330. love 7.3.1, 8.5.2
அன்பொடு aṉpoṭu	soc. 1.10.3
அனந்தம் aṉantam	< Skt. ananta- infinity 2.6.1
அனந்தன் aṉantaṉ	p.n. of the snake 1.1.2; p.n. of God, as the infinite One 3.3.3

ஆ - ā

ஆ ā	DEDR 333. to be, to become – v.r. 7.9.2, 10.11.2, 10.11.2
ஆக āka	inf. 3.6.2, 9.1.4, 9.8.4, 9.9.2, 9.9.3, 9.9.4, 10.7.4
ஆகி āki	abs. 2.7.3, 2.9.3, 4.7.2, 10.3.1
ஆகிலும் ākilum	conc. 5.2.4, 5.3.2
ஆகும் ākum	hab.fut. 2.7.4
ஆம் ām	i.a. 2.9.4, 4.6.4, 7.11.3, 9.8.3
ஆம் ām	pey. i.a. 2.5.2, 2.10.2
ஆய் āy	abs. 2.1.2, 2.3.1, 2.3.1, 2.4.2, 3.7.4, 3.8.4, 3.9.2, 4.1.4, 4.2.4, 4.4.4, 4.5.4, 4.8.4, 4.9.4, 7.5.3, 8.7.1, 9.4.4, 9.5.3, 9.7.1, 9.11.1, 10.1.2, 10.11.2
ஆய āya	pey. p.a. 4.8.2, 4.9.1, 4.11.4, 8.11.4
ஆவது āvatu	v.n. i.a. n.sg. 2.1.4, 2.2.4
ஆவர் āvar	i.a. 3.h. 2.10.4

In Public domain. Digitization Muthulakshmi Research Academy

ஆவான் āvāṉ	inf. 9.1.1
ஆவேன் āvēṉ	i.a. 1.sg. 4.2.4, 4.3.4, 4.4.4, 4.5.4, 4.6.4, 4.7.4, 4.8.4, 4.10.4
ஆன āṉa	pey. p.a. 1.7.2, 2.6.1
ஆனான் āṉāṉ	part.n. 3.sg.m. 4.8.2
ஆயிடினும் āyiṭiṉum	conc. 5.10.1
ஆயின āyiṉa	pey. p.a. 7.1.4
ஆசனத்து ācaṉattu	< Skt. āsana- throne obl. 10.2.4
ஆசை ācai	< Skt. āśā- desire 6.1.2
ஆட்செய் āṭcey	TL. to pay homage to
ஆட்செய்யும் āṭceyyum	pey. i.a. 3.3.1
ஆடு āṭu	DEDR 347: 5. to dance, to play, to bathe
ஆட āṭa	inf. 2.2.4
ஆடல் āṭal	v.n. 4.6.2
ஆடி āṭi	abs. 2.2.3, 2.8.3, 2.9.2, 7.6.2
ஆடும் āṭum	pey. i.a. 2.2.4
ஆட்டம் āṭṭam	dance 2.1.3
ஆட்டு āṭṭu	dance 7.9.1
ஆடை āṭai	TL. cloth, garment 6.5.2, 6.9.2
ஆடையை āṭaiyai	acc. 6.8.3
ஆதரி ātari	TL. 11. to wish for
ஆதரியேன் ātariyēṉ	neg. 1.sg. 4.6.2, 4.10.2
ஆதி āti	< Skt. ādi- beginning 2.6.1, 3.5.3
ஆய் āy	DEDR 363. select, choice 6.4.3
ஆய்ச்சி āycci	DEDR 364. mother 2.4.1
ஆ ā	DEDR 334. cow
ஆவினை āviṉai	acc. 1.4.2
ஆய் āy	cowherd caste
ஆய்ச்சிமார்கள் āyccimārkaḷ	3.pl.f. 6.10.1
ஆயர் āyar	pron.n. 3.h. herdsman 1.4.2, 6.1.1
ஆயன் āyaṉ	3.sg.m. 3.5.3
ஆயனே āyaṉē	voc. 3.8.3

In Public domain. Digitization Muthulakshmi Research Academy

ஆயிரங்கள் āyiraṅkaḷ	DEDR 11. thousand pl. 1.1.1
ஆயிரவர் āyiravar	pron.n. 3.h. 10.2.4
ஆர் ār	DEDR 368: 4. to become full, to abound; to be satisfied, to be satiated; to spread - v.r. 4.2.3, 4.7.3, 4.8.3, 7.10.2
ஆர்ந்த ārnta	pey. p.a. 1.1.1, 1.2.1, 1.8.1, 1.8.3, 1.9.3, 9.11.1, 9.11.2, 9.11.3, 9.11.4
ஆர āra	inf. 1.2.4, 1.11.2
ஆர āra	adv. fully 7.2.3
ஆரா ārā	neg. pey. 8.5.2
ஆராத ārāta	neg. pey. 1.9.2
ஆர் ār	TL. 4. to resemble
ஆர்ந்த ārnta	pey. p.a. 1.8.2
ஆர் ār	DEDR 369: 11. to bind
ஆர்த்த ārtta	pey. p.a. 2.4.2
ஆர்வ(ம்) ārva(m)	DEDR 381. affection 9.6.1
ஆர(ம்) āra(m)	<Skt. hāra- pearl necklace 2. 7. 2, 3. 3. 3
ஆரும் ārum	~ yār DEDR 5151. everyone 5.10.2
ஆல் -āl	expl.part. 5.6.2, 6.3.4
ஆலி āli	p.n of place. Āli 8.7.4
ஆலி āli	DEDR 386: 11. to dance
ஆலியா āliyā	abs. 3.2.3
ஆலின் ālin̠	DEDR 382. banyan obl. 8.7.1
ஆலை ālai	DEDR 387. sugar cane press 7.1.1
ஆவி āvi	DEDR 393. breath 7.4.4
ஆழி āḻi	DEDR 398. discus 1.8.1, 1.9.4, 3.9.1, 4.3.3
ஆள் āḷ	DEDR 5157: 2. to reign, to rule - v.r. 9.4.1
ஆள்வித்தேன் āḷvittēn̠	caus. p.a. 1.sg. 9.1.4
ஆளா āḷā	neg. pey. 5.4.4
ஆளாய் āḷāy	neg. 2.sg. 5.2.4

In Public domain. Digitization Muthulakshmi Research Academy

ஆளி āḷi	part.n. 3.sg. 9.9.1
ஆளும் āḷum	pey. i.a. 4.2.2, 4.7.1, 8.5.1, 8.5.3, 8.5.4.
ஆண்டு āṇṭu	abs. 4.10.1
ஆள் āḷ	DEDR 399. man; servant, slave 8.9.4
ஆற்று āṟṟu	DEDR 404: 5. tr. to console
ஆற்ரு āṟṟā	neg. pey. 9.11.1
ஆறு āṟu	DEDR 5159. river 2.3.3, 4.7.4, 5.8.1
ஆற்றில் āṟṟil	loc. 6.1.3
ஆறு āṟu	DEDR 405. way; method, means 7.9.4
	TL. nature 9.4.4
ஆன் āṉ	(not TL) *3. to end
ஆனை āṉāta	neg. pey. 4.2.1
ஆனேறு āṉēṟu	bull 4.1.2
ஆனயில் āṉaiyil	DEDR 5161. elephant loc. 7.2.3

இ/ஈ - i/ī

இ i	DEDR 410. deictic proc. this 3.1.1, 3.4.1, 4.5.2, 6.1.1, 10.5.4
இது itu	n.sg. 3.8.2, 9.7.4
இவள் ivaḷ	f.sg. this woman 7.4.3
இவன் ivaṉ	m.sg. this man 10.10.4
இவை ivai	n.pl. 1.8.2, 2.2.2, 7.8.4, 9.11.4
இங்கு iṅku	here 3.9.4, 6.5.4
இன்று iṉṟu	this day, today 7.4.3, 9.3.3, 9.4.3, 9.5.2, 9.7.3, 9.10.2, 10.4.3
இனி iṉi	now, thereafter 7.9.4, 9.3.3
இற்றை iṟṟai	today 6.6.2
இன்னம் iṉṉam	adv. again 6.5.4, 6.8.4, 9.4.1
ஈங்கு īṅku	here 6.8.4
ஈங்ஙனம் īṅṅaṉam	adv. in this manner 7.11.1
இகழ் ikaḻ	DEDR 414: 4. to scorn, to slight
இகழ்வன ikaḻvaṉa	part.n. i.a. 3.pl.n.. 5.2.1

In Public domain. Digitization Muthulakshmi Research Academy

இசை icai	DEDR 470. music 1.5.1, 6.9.4, 7.11.4, 8.4.3
இசையில் icaiyil	loc. 6.10.3
இசை icai	DEDR 471: 4. to harmonise
இசைந்து icaintu	abs. 1.10.4
இடு iṭu	DEDR 442: 6. to place, to put
இட iṭa	inf. 2.1.4, 2.6.2, 7.2.4, 7.6.2, 7.9.4
இட்ட iṭṭa	pey. p.a. 4.3.1, 6.2.4, 9.6.4
இடும் iṭum	pey. i.a 2.8.4, 7.1.4
இட்டு iṭṭu	abs. 1.3.4, 2.9.2, 4.3.2, 6.4.1, 6.5.2, 6.5.3, 6.6.2, 6.8.1, 9.8.3
இடினும் iṭiṉum	conc. 5.1.3, 5.2.1, 5.3.3, 5.6.1, 5.6.3, 5.7.3
இடத்தான் iṭattāṉ	DEDR 449. 3.sg.m. pron.n. of iṭam left. 4.1.3
இடர் iṭar	DEDR 435. affliction, trouble 1.7.1
இடை iṭai	DEDR 448. middle, interval, waist 6.6.2, 7.7.3, 7.7.3
இடையார் iṭaiyār	pron.n. 3.h. 3.2.1, 4.6.1
இடையாளை iṭaiyāḷai	pron.n. 3.sg.f. acc. 6.5.1
இடை iṭai	(cf. DEDR 434) space, place 7.3.1; TL. loc. suffix 7.1.3, 7.5.1, 7.5.3, 9.6.2
இணை iṇai	DEDR 457. pair, likeness 1.3.4, 1.5.1, 2.2.1, 3.9.1, 5.5.2, 7.7.4, 9.1.1, 10.3.4, 10.6.4
இணைக்கு iṇaikku	dat. 2.7.4
இணைகள் iṇaikaḷ	pl. 1.1.4, 4.4.2
இந்திரன் intiraṉ	< Skt. Indra- p.n. 4.3.1, 4.8.1
இந்திரனோடு intiraṉōṭu	soc. 1.6.1
இமை imai	DEDR 2545: 11. to twinkle
இமைக்கும் imaikkum	pey. i.a. 1.1.1
இமையவர் imaiyavar	part. n. 3.h. the unblinking ones = the devas 10.4.4
இயங்கு iyaṅku	DEDR 469: 5. to walk about
இயங்கும் iyaṅkum	pey. i.a. 4.9.3

In Public domain. Digitization Muthulakshmi Research Academy

இயல் iyal	DEDR 471: 5. to resemble, to associate with
இயலும் iyalum	pey. i.a. 4.11.2, 10.11.3
இயல் iyal	quality 10.11.4
இரவு iravu	DEDR 2552. night 6.6.2, 6.6.3
இராகவனே irākavaṉē	< Skt. rāghava- p.n. Rāghava voc. 8.1.4, 8.2.4, 8.3.4, 8.4.4, 8.9.4, 8.10.4
இராமன் irāmaṉ	< Skt. rāma- p.n. Rāma 2.3.1, 9.11.1, 10.1.3, 10.3.4, 10.6.4.
இராமா irāmā	voc. 9.1.3, 9.2.4
இரி iri	DEDR 478: 4. to be destroyed, to retreat
இரிய iriya	inf. 1.1.1
இரு iru	DEDR 474. two 1.7.2, 9.4.4
இரண்டு iraṇṭu	two 1.3.1
இரு(ம்) iru(m)	DEDR 481. adj. vast 9.2.1, 9.8.4, 10.4.4
இரு iru	DEDR 480: 4. intr. to exist, to remain, to live
இருக்க irukka	inf. 6.4.1, 7.7.3
இருக்கின்றாய் irukkiṉṟāy	pr. 2.sg. 9.8.4
இருக்கின்றேன் irukkiṉṟēṉ	pr. 1.sg. 9.6.4
இருக்கும் irukkum	pey. i.a. 1.10.4
இருக்கும் irukkum	hab.fut. 5.7.2
இருந்த irunta	pey. p.a.10.2.4
இருந்தாயை iruntāyai	part.n. p.a. 2.sg. acc. 9.1.2
இருந்தான் iruntāṉ	part.n. p.a. 3.sg.m. 10.4.3
இருந்து iruntu	abs. 4.5.1
இருந்தேன் iruntēṉ	p.a. 1.sg. 5.1.4, 5.3.4, 7.10.4
இருப்ப iruppa	inf. 6.4.3
இருத்து iruttu	5. tr. to cause to sit
இருத்தி irutti	abs. 7.3.1
இருள் iruḷ	DEDR 2552. darkness 1.1.1
இருள்வாய் iruḷvāy	loc. 6.5.1
இல் il	DEDR 2559. def.v. not to be – v.r. 2.1.2, 2.6.3, 2.10.2, 3.1.1, 3.5.1, 5.6.4, 7.4.4, 7.11.2, 10.11.2

In Public domain. Digitization Muthulakshmi Research Academy

இல்லா illā	pey. 1.5.1, 1.5.2, 1.7.2, 1.10.2, 7.1.4, 7.3.4
இல்லேன் illēṉ	1.sg. 5.3.2, 5.10.2
இல்லை illai	neg. sg./pl./h. 3.1.2, 3.2.2, 3.3.2, 3.4.1, 3.5.2, 3.9.4, 5.1.1, 6.10.4
இலாத ilāta	pey. 2.6.2
இலேன் ilēṉ	neg. 1.sg. 7.10.4
இன்மை iṉmai	absence 6.1.2
இலக்குமனை ilakkumaṉai	< Skt. lakṣmaṇa- p.n. Lakṣmaṇa acc. 10.9.3
இலங்கு ilaṅku	DEDR. 829: 5. to shine - v.r. 5.8.1, 5.8.3, 5.8.4, 10.10.2
இலங்க ilaṅka	inf. 6.9.1
இலங்கை ilaṅkai	< Skt. lankā- p.n. of place. Laṅkā 8.1.2, 8.8.1, 8.9.2, 10.6.2, 10.7.2.
இலவணன் ilavaṇaṉ	< Skt. lavaṇa- p.n. Lavaṇa 10.9.2
இலை ilai	DEDR 497. leaf 8.7.1
இழ iḻa	DEDR 501: 12. to lose
இழந்த iḻanta	pey. p.a. 7.4.4
[இழந்திட்ட iḻantiṭṭa	abs. of iḻa + iṭu pey. 9.6.4]
இழந்து iḻantu	abs. 9.6.4
இழந்தேன் iḻantēṉ	p.a. 1.sg. 7.7.4, 7.7.4
இழி iḻi	DEDR 502. to descend, to fall, to be inferior – v.r. 9.6.4
இழிந்த iḻinta	pey. p.a. 2.7.3
இளங்கோ iḷaṅkō	TL. prince 9.2.3
இள(ம்) iḷa(m)	DEDR 513. tender, young 6.9.2, 6.10.1, 7.7.2, 7.8.1
இளமை iḷamai	youth 7.4.3
இளைய iḷaiya	adj. 8.7.2
இளையவர்கட்கு iḷaiyavarkaṭku	younger brother 3.h. dat. 8.9.4
இளையவனோடு iḷaiyavaṉōṭu	3.sg.m. soc. 8.5.2
இளை iḷai	DEDR 512: 11. to get exhausted

In Public domain. Digitization Muthulakshmi Research Academy

இளைத்து iḷaittu	abs. 2.9.1
இறு iṟu	DEDR 520: 11. to snap asunder
இறுத்தாய் iṟuttāy	part.n. 2.sg. voc. 6.3.4
இறுத்து iṟuttu	abs. 2.5.1, 10.3.1
இறுதி iṟuti	DEDR 514. end 7.8.4
இறை iṟai	DEDR 516: 5. to fall down, to bow down
இறைஞ்ச iṟaiñca	inf. 1.3.2
இறைஞ்சி iṟaiñci	abs. 1.5.1, 2.9.2, 4.11.2
இறைஞ்சினேன் iṟaiñciṉēṉ	p.a. 1.sg. 10.3.4
இறைஞ்சுமினே iṟaiñcumiṉō	ipt. pl. 10.10.4
இறைஞ்சுவார் iṟaiñcuvār	part.n. 3.h. 10.3.4
இறை iṟai	DEDR 527. chief 6.10.3
இறையவன் iṟaiyavaṉ	chief 7.11.1
இன் iṉ	DEDR 530. pleasing, sweet 1.5.1, 2.10.4, 6.6.2, 6.9.4, 6.10.3, 6.10.4, 8.1.4, 8.3.4, 10.8.4, 10.7.2, 10.11.4
இன்ப(ம்) iṉpa(m)	pleasantness, pleasure, happiness, joy 1.4.2, 1.5.1, 1.8.4, 1.10.4
இன்பத்து iṉpattu	obl. 7.8.4
இன்பத்தை iṉpattai	acc. 7.4.3, 7.4.4
இன்பு iṉpu	pleasure, joy 2.4.4, 4.5.2
இனிது iṉitu	adv. 1.3.2, 6.9.3, 7.2.1, 9.8.4, 10.6.4, 10.7.3, 10.10.3
இன(ம்) iṉa(m)	DEDR 531. group 1.1.1, 2.7.1, 6.8.1
இனங்கள் iṉaṅkaḷ	pl. 4.4.3, 4.6.3, 8.4.2
ஈசன் īcaṉ	< Skt. īśa- Supreme Being 4.5.3
ஈட்டம் īṭṭam	DEDR 538. throng 2.1.4
ஈ ī	DEDR 2598: 4. to give
ஈந்த īnta	pey. p.a. 10.9.1
ஈந்து īntu	abs. 10.4.2, 10.7.2
ஈர் īr	DEDR 274. two 1.2.1, 1.3.1
ஈர் īr	DEDR 542: 4. to drag along

In Public domain. Digitization Muthulakshmi Research Academy

ஈர்த்த īrtta	pey. p.a. 2.5.1
ஈறு īṟu	DEDR 514. end 10.11.2
ஈன் īṉ	DEDR 555: 8. to bring forth, to give birth
ஈன்ற īṉṟa	pey. p.a. 5.1.3

உ/ஊ - u/ū

உக்கு ukku	DEDR (562: 6). to be shed, to gush forth
உக்க ukka	inf. 7.10.1
உக uka	DEDR 558: 12. to be glad, to rejoice, to desire
உகக்கும் ukakkum	pey. i.a. 1.11.2, 6.7.1
உகந்த ukanta	pey. p.a. 1.4.1
உகந்தாய் ukantāy	p.a. 2.sg. 6.4.4
உகந்து ukantu	abs. 3.4.1, 9.6.1
உந்தை untai	DEDR 3067. your father 7.3.3
உச்சி ucci	DEDR 559. crown of head 9.6.2
உடம்பின் uṭampiṉ	DEDR 586. body obl. 1.2.1
உடல் uṭal	body 4.1.1
உடன் uṭaṉ	DEDR 945. together encl. 1.10.4, 2.4.1, 4.3.4
உடல் uṭal	TL. to be enraged
உடன்று uṭaṉṟu	abs. 2.4.1
உடு uṭu	DEDR 587: 11. to put on clothes, to wear
உடுத்து uṭuttu	abs. 9.7.2
உடை uṭai	clothes 3.4.1, 6.7.3
உடை uṭai	DEDR 593: def.v. to possess - v.r. 2.4.2, 6.6.1, 7.3.1, 7.10.1, 10.4.2
உடைய uṭaiya	adj. 8.1.4
உடைத்து uṭaittu	3.n.sg. 10.5.4
உடையாய் uṭaiyāy	2.sg. = voc. 8.2.4, 8.9.4
உடையேன் uṭaiyēṉ	1.sg. 4.2.4, 4.4.4, 4.5.4, 4.7.4, 4.8.4
உடையோம் uṭaiyōm	1.pl. 10.9.4
உண் uṇ	DEDR 600: 7. to eat, to suck

In Public domain. Digitization Muthulakshmi Research Academy

உண்ட uṇṭa	pey. p.a. 3.4.4, 10.2.2
உண்டல் uṇṭal	v.n. 2.4.1
உண்டவனே uṇṭavaṉē	part.n. 3.sg.m. voc. 8.7.1
உண்டு uṇṭu	abs. 6.4.2
உண்ண uṇṇa	inf. 7.6.4
உண்ணும் uṇṇum	pey. i.a. 7.8.1
உண்டி uṇṭi	food 3.4.1
உந்து untu	DEDR 625: 5. to push, to jostle
உந்தி unti	abs. 1.6.2
-உம் -um	and encl. 1.3.1, 1.3.1, 1.3.2, 1.3.2, 1.5.1, 1.5.1, 1.6.1, 1.6.1, 1.6.2, 1.6.3, 1.6.4, 1.9.1, 1.10.4, 1.11.4, 2.2.1, 2.2.2, 2.2.2, 2.3.1, 2.3.1, 2.3.2, 2.3.2, 2.4.1, 2.6.4, 3.1.2, 3.2.2, 3.3.2, 3.4.2, 3.5.2, 3.6.1, 3.6.4, 3.7.1, 3.8.1, 4.2.2, 4.2.2, 4.3.1, 4.3.1, 4.3.1, 4.5.2, 4.5.2, 4.6.1, 4.6.1, 4.6.2, 4.8.1, 4.8.1, 4.8.1, 4.9.3, 4.9.3, 4.9.3, 5.10.4, 6.2.2, 6.3.3, 6.4.4, 6.5.3, 6.6.3, 6.6.3, 6.6.3, 6.7.2, 6.7.3, 6.7.3, 6.7.3, 6.7.3, 6.10.4, 7.3.3, 7.3.3, 7.4.1, 7.4.1, 7.4.1, 7.4.2, 7.4.2, 7.5.2, 7.5.2, 7.5.3, 7.7.4, 7.8.1, 7.8.1, 7.8.2, 7.8.2, 7.8.3, 7.8.3, 7.8.3, 7.8.4, 7.9.1, 7.9.1, 7.9.1, 7.9.2, 7.9.2, 7.9.3, 8.2.4, 8.10.1, 8.10.1, 8.10.1, 8.11.4, 9.2.3, 9.2.3, 9.4.2, 9.6.3, 9.6.3, 9.8.1, 9.8.1, 9.8.1, 9.8.2, 9.8.3, 9.9.2, 9.9.2, 9.9.2, 9.9.3, 9.9.3, 9.9.4, 9.10.1, 9.10.1, 9.10.3, 10.4.2, 10.4.2, 10.7.2, 10.9.2, 10.10.2, 10.11.4
உம்பர் umpar	DEDR 557. celestial 3.6.2, 4.10.1
உமிழ் umiḻ	DEDR 636: 4. to spit
உமிழ்ந்த umiḻnta	pey. p.a 1.2.1
உமிழும் umiḻum	pey. i.a. 4.3.3
உய் uy	DEDR 645: 4. to subsist, to be saved
உய்கேன் uykēṉ	i.a. 1.sg. 5.5.2
[உய்ந்திட uyntiṭa	abs. + inf. of iṭu. 2.6.2]
உய்ந்து uyntu	abs. 2.6.2, 7.10.4

In Public domain. Digitization Muthulakshmi Research Academy

உய்ய uyya	inf. 1.4.2, 1.10.1, 1.10.1, 1.10.1, 1.10.1, 10.8.2
உய்யக்கொள் uyyakkoḷ	[uya- 'protect' (inf.) + koṇṭa- taken (pey.)] 2. to protect, to redeem
உய்யக்கொண்ட uyyakoṇṭa	pey. p.a. 1.4.2,
உயக்கொண்ட uyakoṇṭa	pey. p.a. 10.1.2
உயர் uyar	DEDR 646: 4. to be high - v.r. 1.1.2
உயர்ந்த uyarnta	pey. p.a. 10.3.3
உயிர் uyir	DEDR 645. life(-breath) 10.2.2, 10.7.2, 10.9.1
உயிரை uyirai	acc. 10.5.2
உரகம் urakam	< Skt. uraga- snake 1.6.3
உரம் uram	< Skt. uras- bosom acc. 8.2.2
உரத்தை urattai	acc. 10.2.1
உருகு uruku	DEDR 661: 5. intr. to melt
உருகி uruki	abs. 1.9.2
உருகும் urukum	pey. i.a. 1.6.4
உருக்கு urukku	tr. 5. to melt
உருக்கும் urukkum	pey. i.a. 9.3.2, 9.4.3
உருப்பசி uruppaci	< Skt. ūrvaśī. p.n. Ūrvaśī 4.6.1, 4.10.1
உருவு uruvu	DEDR 663: 5. to pierce
உருவ uruva	inf. 8.2.2
உருவின் uruviṉ	DEDR 657. form abl. 9.10.2
உரை urai	DEDR 648. word 6.10.2, 7.5.3, 9.2.1, 9.9.3
உரை urai	11. to tell, to talk
உரைக்கும் uraikkum	pey. i.a. 7.5.3
உரைத்த uraitta	pey. p.a. 6.10.2, 8.11.2
உரைத்து uraittu	abs. 6.3.2
உரைப்ப uraippa	inf. 7.3.3
உலகம் ulakam	< Skt. loka- (DBIA 52) world 8.7.1, 10.11.2
உலகு ulaku	world 4.10.1, 7.11.4, 10.1.1, 10.8.2
உலவு ulavu	< DEDR 2693. to move about - v.r. 4.4.1
உலாவ ulāva	inf. 6.2.3

In Public domain. Digitization Muthulakshmi Research Academy

உலாம் ulām	TL. part. a word used as a sign of comparison 2.2.1
உழறு uḻaṟu	DEDR. 680. to experience trouble
உழரு uḻaṟā	pos. abs. 6.8.2
உள் uḷ	DEDR 697. def.v. to be, to exist
உண்டு uṇṭu	3.sg. 7.9.4
உள்ள uḷḷa	pey. 6.1.1
உள் uḷ	loc. ending. (< DEDR 698). inside 1.1.3, 4.4.1, 4.6.3, 7.9.3, 10.1.3, 10.2.3, 10.3.3, 10.4.3, 10.5.3, 10.6.3, 10.7.3, 10.8.3, 10.9.3, 10.10.3, 10.11.1 the inside 7.5.2
உள்ளம் uḷḷam	heart 1.6.4, 7.5.2, 7.9.3, 10.9.4
உறு uṟu	DEDR 715: 6. to gather experience, to suffer - v.r. 10.9.4
உற்ற uṟṟa	pey. p.a. 2.8.1,
உற்றது uṟṟatu	i.a. 3.sg.n. 2.8.4
[உற்றிடும் uṟṟiṭum	abs. + pey. i.a. 2.8.4]
உற்று uṟṟu	abs. 2.8.3, 2.8.4, 10.6.1
உறும் uṟum	pey. i.a. 2.4.4
உற்றவளை uṟṟavaḷai	part.n. p.a. 3.sg.f. acc. 6.5.3
உறு uṟu	DEDR 710. to join, to love, to dwell
உற்ற uṟṟa	pey. p.a. 2.8.2
உறு uṟu	TL. to be cleaved
உற uṟa	inf. 1.4.4
உறை uṟai	TL. to scorch, to burn (cf. DEDR 722. to become sharp)
உறைப்ப uṟaippa	inf. 9.5.2
உறை uṟai	DEDR 710: 4: to live, to stay
உறைவாஅன uṟaivāṉai	part.n. 3.sg.m. acc. 10.9.4
உன் uṉ	DEDR 3684. pers.pron. 2.sg. obl. 4.9.4, 5.1.1, 5.2.4, 5.3.2, 5.5.2, 5.6.3, 5.7.4, 5.8.3, 6.1.1, 6.1.2, 6.1.4, 6.3.4, 6.3.4, 6.4.4, 6.9.4, 7.5.2, 9.9.2

In Public domain. Digitization Muthulakshmi Research Academy

உன்னை uṉṉai	acc. 7.1.3, 9.1.4, 9.9.2
உனது uṉatu	gen. 5.4.4
உனை uṉai	acc. 9.1.3
உன்மத்தன் uṉmattaṉ	TL. madman 3.4.4
ஊடு ūṭu	DEDR 2722: 5. to sulk
ஊடி ūṭi	abs. 6.10.2
ஊடு ūṭu	DEDR 737. middle 6.3.4, 6.5.1
ஊது ūtu	DEDR 741: 5. to blow
ஊத ūta	inf. 6.9.4
ஊதி ūti	abs. 6.9.3
ஊரில் ūril	DEDR 752. town loc. 6.1.1
ஊன் ūṉ	DEDR 728. flesh 4.1.1

எ/ஏ/ஐ - e/ē/ai

எ e	DEDR 5151. interrog. pron. proc. 1.3.1, 1.3.2, 2.6.4, 3.7.1, 5.3.3
எங்கு eṅku	where 5.5.2
எங்கும் eṅkum	everywhere 1.2.2, 2.6.3, 5.5.3
எத்தனையும் ettaṉaiyum	how(ever) much, what degree 5.7.1, 10.4.4
எவர்க்கும் evarkkum	3.h. dat. 3.8.2
எப்பொழுதும் eppoḻutum	always, all the time 10.10.4
என் eṉ	what, why, wherefore 2.2.4, 3.8.2, 7.6.4, 9.5.4, 9.8.4
எவ்வாறு evvāṟu	how 9.2.4
என்று eṉṟu	when 1.1.4, 1.2.4, 1.3.4, 1.4.4, 1.5.4, 1.6.4, 1.7.4, 1.8.4, 1.9.4, 1.10.4, 10.1.4,
என்றும் eṉṟum	forever 2.10.2, 10.10.4
என்னுக்கு eṉṉukku	<eṉ + dat. what for 6.5.4
எற்றுக்கு eṟṟukku	<eṟṟu of what sort? + dat. what for 6.6.4
எட்டினேடும் eṭṭiṉōṭum	DEDR 784. eight soc. 1.3.2
எண் eṇ	eight 8.2.4
எடு eṭu	DEDR 851(a): 11. to speak highly of
எடுத்து eṭuttu	abs. 1.3.1

In Public domain. Digitization Muthulakshmi Research Academy

எண் eṇ	DEDR 793: 5. to think
எண்ணேன் eṇṇēṉ	i.a. 1.sg. 10.7.4
எதிர் etir	DEDR 795. against , opposite 10.10.2
எதிர் etir	4. to confront
எதிர்ந்த etirnta	pey. p.a. 10.2.1
எந்தாய் entāy	DEDR 3067. my father voc. 7.10.3, 9.9.3
எந்தையே entaiyē	voc. 7.3.2
எம் em	DEDR 5154. pers.pron. 1.pl. (exclusive) obl. 2.4.2, 3.6.1, 3.6.4, 3.7.4, 3.8.4, 6.7.2, 7.6.4, 9.1.3, 9.2.4
எங்கள் eṅkaḷ	pl. 8.3.4, 10.1.4
எங்களுக்கு eṅkaḷukku	dat. 6.9.4
எம்பெருமான் emperumāṉ	TL. [em + perumāṉ] (cf. DEDR 4411). our Lord 4.5.3, 4.10.4, 6.6.4, 9.2.4, 10.1.4, 10.8.4
எம்மானுக்கு emmāṉukku	TL. our Father, our Lord dat. 2.6.3, 2.8.3
எம்மானை emmāṉai	acc. 9.6.4
எய் ey	DEDR 807: 11. to grow weary
எய்த்து eyttu	abs. 2.9.2
எய் ey	DEDR 805: 1. to discharge arrows
எய்தான் eytāṉ	part.n. 3.sg.m. 10.5.3
எய்து eytu	abs. 10.7.1
எவ்வு evvu	5. to discharge - v.r. 10.3.4
எய் ey	DEDR 809: 5. to attain, to get, to reach
எய்தி eyti	abs. 1.8.4, 6.1.3, 10.6.1, 10.8.1, 10.8.1
எய்தும் eytum	pey. i.a. 2.1.3
எரி eri	DEDR 811: 4/11. to blaze - v.r. 10.7.2
எருத்தம் eruttam	DEDR 2419. neck 2.5.1
எல்லாம் ellām	DEDR 844. whole, all 5.8.1, 7.5.4, 8.2.1, 8.6.1
எல்லி elli	DEDR 235. night 6.10.2
எல்லை ellai	DEDR 846. limit 1.7.2, 2.10.2, 7.11.2, 10.11.2

In Public domain. Digitization Muthulakshmi Research Academy

எழில் e̱lil	DEDR 848. gracefulness, beauty, grace 1.3.2, 4.5.3, 7.3.2, 7.4.1, 7.7.2, 7.7.4, 7.8.2, 9.4.2, 9.7.2, 9.8.1
எழு e̱lu	DEDR 851(a): 4. to rise, to arise
எழ e̱la	inf. 2.4.3, 7.10.1
எழுந்த e̱lunta	pey. p.a. 5.7.2
எழுந்து e̱luntu	abs. 2.8.3, 2.9.2, 3.2.4, 6.6.4, 7.6.1
எழு e̱lu	DEDR 910. seven 7.3.2
எழுமை e̱lumai	TL. seven successive births 3.6.4
எழுது e̱lutu	DEDR 853: 5. to paint v.r. 7.2.1
எள்கு e̱ḷku	DEDR 856: 5. to disparage
எள்கி e̱ḷki	abs. 6.10.2
எள்கு e̱ḷku	DEDR 858: 5. to fear - v.r. 7.8.2
எறி e̱ri	DEDR 859. to throw, to pounce, to smash - v.r. 5.5.3
எறிந்தது e̱rintatu	v.n. p.a. 7.9.2
என் e̱n	DEDR 5160. pers. pron. 1.sg. obl. 1.1.4, 1.2.4, 1.4.1, 1.4.4, 1.5.4, 1.6.4, 1.7.4, 2.3.4, 2.4.2, 2.4.4, 2.5.4, 2.6.4, 2.7.4, 2.8.4, 2.9.2, 3.1.4, 3.2.4, 5.3.1, 5.7.3, 6.4.3, 6.5.1 ,6.6.4, 6.8.4, 6.8.4, 7.1.3, 7.1.3, 7.3.2, 7.4.3, 7.6.2, 7.7.1, 7.7.1, 7.7.3, 7.9.3, 8.1.3, 8.1.4, 8.2.3, 8.3.3, 8.4.3, 8.5.4, 8.6.3, 8.7.3, 8.8.3, 8.9.3, 8.10.3, 8.11.1, 9.2.4, 9.4.4, 9.6.2, 9.6.4, 9.7.3, 9.8.2, 9.9.3
என்னை e̱nnai	acc. 6.6.2, 6.8.1, 6.8.2, 7.6.4, 9.8.3, 9.9.3
எனக்கு e̱nakku	dat. 3.8.1
எனது e̱natu	gen. 7.4.4
என் e̱n	DEDR 668: 8. to say
என்றாள் e̱nṟāḷ	p.a. 3.sg.f. 9.1.3
என்று e̱nṟu	abs. 2.2.3, 2.4.3, 3.1.3, 3.2.3, 3.7.3, 3.8.3, 5.10.2, 6.2.2, 6.4.2, 7.1.3, 7.3.3, 8.11.2, 9.6.1, 10.10.4

In Public domain. Digitization Muthulakshmi Research Academy

என்னும் ennum	pey. i.a. 1.1.2, 1.8.2, 2.7.2 , 4.10.3, 10.1.1
என ena	inf. 3.1.1, 4.6.3, 6.8.1, 7.4.3
எனில் enil	cond. 7.9.4
எனை enai	DEDR 5151. all 6.1.1
ஏ ē	DEDR 805. arrow 8.4.4, 8.10.4
ஏவு ēvu	5. to discharge arrows
ஏவி ēvi	abs. 10.2.1
-ஏ -ē	part. marking the end of a sentence, at times an interrogative particle (occasionally an adverb, rarely emphaticum) 1.1.4, 1.2.2, 1.2.4, 1.2.4, 1.3.4, 1.4.4, 1.5.4, 1.6.4, 1.7.4, 1.8.4, 1.9.4, 1.10.4, 1.10.4, 1.11.4, 2.1.4, 2.2.2, 2.2.4, 2.3.4, 2.4.4, 2.5.4, 2.5.4, 2.6.3, 2.6.4, 2.7.4, 2.8.3, 2.8.4, 2.9.3, 2.9.4, 2.10.4, 3.1.4, 3.2.4, 3.3.4, 3.4.1, 3.4.1, 3.4.4, 3.5.4, 3.6.4, 3.7.4, 3.8.1, 3.8.2, 3.8.4, 3.9.4, 4.1.4, 4.2.4, 4.3.4, 4.3.4, 4.4.4, 4.5.4, 4.6.4, 4.7.4, 4.8.4, 4.9.4, 4.10.4, 4.11.4, 5.1.4, 5.1.4, 5.1.4, 5.2.1, 5.2.4, 5.2.4, 5.3.4, 5.4.4, 5.4.4, 5.5.2, 5.5.4, 5.6.1, 5.6.4, 5.7.2, 5.7.4, 5.7.4, 5.8.1, 5.9.1, 5.9.2, 5.9.3, 5.9.4, 5.9.4, 5.10.1, 5.10.4, 6.1.2, 6.1.4, 6.2.4, 6.3.4, 6.3.4, 6.4.2, 6.4.3, 6.4.4, 6.5.1, 6.5.3, 6.5.4, 6.5.4, 6.6.1, 6.6.4, 6.7.4, 6.7.4, 6.8.4, 6.9.4, 6.9.4, 6.10.4, 7.1.4, 7.2.2, 7.2.4, 7.3.4, 7.4.4, 7.5.4, 7.6.4, 7.7.4, 7.8.4, 7.9.4, 7.10.3, 7.10.4, 7.10.4, 7.11.4, 8.5.1, 8.11.4, 9.1.4, 9.2.1, 9.2.2, 9.2.4, 9.3.2, 9.4.4, 9.4.4, 9.5.4, 9.6.1, 9.6.2, 9.6.2, 9.6.4, 9.7.4, 9.8.4, 9.9.4, 9.10.3, 9.10.4, 9.11.4, 10.1.4, 10.2.4, 10.3.4, 10.3.4, 10.4.4, 10.5.4, 10.6.4, 10.6.4, 10.8.4, 10.7.4, 10.9.4, 10.10.4, 10.11.4
ஏங்கு ēṅku	DEDR 878: 5. to lament, to pine
ஏங்கி ēṅki	abs. 2.9.1

In Public domain. Digitization Muthulakshmi Research Academy

ஏசு ēcu	DEDR 8800: 5. to rail at 6.4.2
ஏச ēca	inf. 6.4.2
ஏத்து ēttu	DEDR 870: 5. to praise, to speak highly of
ஏத்த ētta	inf. 1.5.1, 1.5.2, 9.1.1, 10.2.4, 10.5.4
ஏத்தி ētti	abs. 1.3.1, 1.3.2, 1.7.2, 1.9.2, 2.4.4, 2.4.4, 10.10.4
ஏத்தினேன் ēttiṉēṉ	p.a. 1.sg. 10.6.4
ஏத்துவார் ēttuvār	part.n. i.a. 3.h. 10.6.4
ஏதம் ētam	DEDR 889. affliction 3.9.4
ஏதேனும் ētēṉum	anything 4.10.4
ஏந்து ēntu	DEDR 894: 5. to hold up
ஏந்தி ēnti	abs. 1.4.1
[ஏந்தி ēnti	part.n. 3.sg. one who held 10.3.1]
ஏந்தும் ēntum	pey. i.a. 9.3.1
ஏமத்து ēmattu	< Skt. yāma- middle watch of the night, midnight obl. 6.6.2, 6.10.2
ஏமரு ēmaru	TL. to be bewildered - v.r. 9.7.3
ஏய் ēy	DEDR 899: 4. to meet
ஏயும் ēyum	pey. i.a. 5.5.3
ஏர் ēr	TL. beauty 6.1.1, 9.11.1
ஏரி ēri	DEDR 901. lake 4.1.4
ஏல(ம்) ēla(m)	TL. unguent for perfuming the hair of women 7.1.3
ஏழ் ēḻ	DEDR 910. seven 9.9.4, 4.1.2
ஏல் ēl	DEDR 905: 3./10. to occur; to be suitable; to receive
ஏற்கும் ēṟkum	hab.fut. 6.4.4
ஏற்று ēṟṟu	DEDR 916: 5. to raise
ஏற்றி ēṟṟi	abs. 10.6.1, 10.9.2, 10.10.1
ஏறு ēṟu	5. to rise, to climb, to cross, to grow – v.r. 4.1.3, 4.8.1

In Public domain. Digitization Muthulakshmi Research Academy

ஏறி ēṟi	abs. 1.6.3, 10.7.1, 10.10.1
ஏறும் ēṟum	pey. i.a. 5.5.4
ஏறு ēṟu	TL. auxiliary verb 4.1.1
ஏறு ēṟu	bull 2.3.1
ஏற்று ēṟṟu	DEDR 917. bull obl. 2.5.1
ஏற்றை ēṟṟai	acc. 1.4.2
ஏறே ēṟē	voc. 7.3.2
ஏனம் ēṉam	DEDR 771. wild hog, boar 2.3.1
ஏனை ēṉai	DEDR 919. other 1.6.1
ஐ ai	DEDR 2826. five 1.2.1, 1.7.1
ஐயனே aiyaṉē	DEDR 196 master voc. 3.1.3

ஒ/ஓ - o/ō

ஒ o	DEDR 924: 11. to resemble
ஒத்த otta	pey. p.a. 6.5.1, 6.5.2
ஒவ்வு ovvu	DEDR 924: 5. to be like, to be similar
ஒவ்வார் ovvār	neg. 3.h. 10.4.4
ஒரு oru	DEDR 990 (a). one 2.7.4, 4.10.1, 6.3.2, 6.7.4, 6.8.4, 6.9.4, 7.7.2, 7.7.2, 8.9.2, 9.4.1, 9.9.1, 10.2.4
ஓர் ōr	ib. 1.2.1, 3.8.1, 6.6.3, 7.6.1, 10.1.2
ஒருத்தி orutti	3.f. 6.2.1, 6.3.1, 6.3.3
ஒருத்திக்கு oruttikku	dat. 6.3.2
ஒன்றினை onṟiṉai	acc. one 2.7.2, 7.2.1
ஒன்று onṟu	one 1.10.2, 2.5.3, 3.9.4, 7.10.4, 10.2.1 TL. worthy of regard 3.6.1, 9.9.2
ஒன்றும் onṟum	not one, nothing 7.5.4, 7.9.4
ஒல்லை ollai	DEDR 1008. quickly 6.2.2, 7.11.4
ஒலி oli	DEDR 996: 11. to sound
ஒலித்து olittu	abs. 7.1.4
[ஒலித்திடும் olittiṭum	abs.+ iṭa pey. 7.1.4]

In Public domain. Digitization Muthulakshmi Research Academy

ஒழி oḻi	DEDR 1009: 11. tr. to cease, to bring an end
	ipt. 6.7.2
ஒழித்து oḻittu	abs. 1.7.1
ஒழி oḻi	TL. (cf. DEDR 1009). 4. intr. to leave off, to remain
ஒழிந்து oḻintu	abs. 9.2.2
ஒழிந்தேன் oḻintēṉ	p.a. 1.sg. 3.1.4, 3.2.4, 3.7.4, 3.8.4
ஒழுகு oḻuku	DEDR 1010: 5. to flow - v.r. 7.7.2
ஒள் oḷ	DEDR 1016. bright 1.8.1, 1.11.3, 4.4.1 6.2.1, 6.7.2, 10.11.3
ஒளி oḷi	brilliance, radiance 1.6.4, 2.5.2
ஓ ō	TL. lament particle 2.2.3, 7.6.4, 9.1.3, 9.2.4
	encl. inter.part. 9.3.4, 9.7.4
ஓசை ōcai	DEDR 1036. sound 1.9.3
ஓடு ōṭu	DEDR 1041: 5. to run
ஓடி ōṭi	abs. 5.8.1
ஓடும் ōṭum	pey. i.a. 3.4.1
ஓய்	DEDR 1057: 4. to cease
ஓவாது ōvātu	neg. abs. 1.5.2

க/கா - ka/kā

கங்கை kaṅkai	< Skt. gangā- p.n. Ganges 2.2.4, 10.4.1.
கங்கையிலும் kaṅkaiyilum	comp. 8.3.3
கஞ்சன் kañcaṉ	< Skt. kaṃsa- p.n. Kaṃsa 7.10.3
கசி kaci	DEDR 1091: 4. to weep
கசிந்து kacintu	abs. 2.7.3
கட்டு kaṭṭu	DEDR 1147: 5. to build
கட்டி kaṭṭi	abs. 8.8.1, 10.7.1
கட kaṭa	DEDR 1109: 4. to cause to go
கடத்த kaṭatta	inf. 10.4.2
கடல் kaṭal	DEDR 1118. sea, ocean 1.6.3, 1.11.2, 2.8.1, 4.4.1, 5.8.1

In Public domain. Digitization Muthulakshmi Research Academy

கடல்வாய் kaṭalvāy	loc. 5.5.3
கடலை kaṭalai	acc. 8.8.2, 10.7.1
கடி kaṭi	DEDR 1127. safeguard 1.2.3
கடும் kaṭum	DEDR 1135. ferocious, fierce 1.8.2
கடை kaṭai	DEDR 1109. end, corner 7.3.3 lowest 7.1.4
கடைப்படு kaṭaippaṭu	TL. to be the lowest
கடைப்பட்டேன் kaṭaipaṭṭēṉ	p.a. 1.sg. 7.10.3
கடைக்கணி kaṭaikkaṇi	TL. to give a side-glance
கடைக்கணித்து kaṭaikkaṇittu	abs. 6.3.1
கடை kaṭai	DEDR 1141: 4. to churn
கடைந்து kaṭaintu	abs. 6.2.4, 8.8.2
[கடைந்திட்ட kaṭaintiṭṭa	abs. + *iṭu* pey. 6.2.4]
கடைய kaṭaiya	inf. 6.2.1
கடைவன் kaṭaivaṉ	i.a. 1.sg. 6.2.2
கண் kaṇ	DEDR 1161. place 10.1.1 ending of loc. 9.11.4
கண் kaṇ	DEDR 1159 (a). eye 1.1.4, 1.5.2, 1.6.3, 1.11.2, 2.1.4, 2.9.1, 3.7.2, 5.5.1, 6.2.1, 6.5.3, 7.2.1, 7.7.4, 9.2.3, 9.3.1, 10.1.3, 10.1.4, 10.3.1, 10.4.4
கண்கள் kaṇkaḷ	pl. 1.3.2, 1.7.4, 7.4.2
கண்ண kaṇṇa	obl. 2.3.3
கண்ணல் kaṇṇāl	inst. 6.5.3, 7.4.3, 10.8.4
கண்ணின் kaṇṇiṉ	obl. 7.3.3
கண்ணனே kaṇṇaṉē	pron.n. 3.sg.m. voc. 7.6.1
கண்ணினன் kaṇṇiṉaṉ	pron.n. 3.sg.m. 7.1.1
கண்ணினர் kaṇṇiṉār	pron.n. 3.h. 6.7.2
[கண்ணுற்றவளை kaṇṇuṟṟavaḷai	part.n. p.a. 3.sg.f. acc. she who was seen 6.5.3]
கண்ணீர் kaṇṇīr	DEDR 1159 (b). tear 1.9.2
கண்ணீர்களால் kaṇṇīrkaḷāl	pl. inst. 2.7.3
காண் kāṇ	DEDR 1443: 13. to see
காண் kāṇ	ipt. 5.8.4

In Public domain. Digitization Muthulakshmi Research Academy

கண்ட kaṇṭa	pey. p.a. 7.8.4
கண்டவர் kaṇṭavar	part.n. p.a. 3.h. 8.2.3
கண்டார் kaṇṭār	part.n. p.a. 3.h. 5.2.1
கண்டாள் kaṇṭāḷ	p.a. 3.sg.f. 7.8.4
கண்டு kaṇṭu	abs. 1.7.4, 1.8.4, 1.9.4, 2.1.4, 7.2.4, 7.9.41.10.4, 1.11.2, 2.4.1, 6.2.2, 6.5.2, 6.5.3, 6.7.3, 6.8.2, 9.4.1
[கண்டிட kaṇṭiṭa	abs. + iṭu inf. 2.1.4, 7.2.4]
காண்பதற்கு kāṇpataṟku	dat. of the v.n. n.sg. 4.4.2
காண்பான் kāṇpāṉ	inf. 4.11.2
காண்பேன் kāṇpēṉ	fut. 1.sg. 4.9.4
காண்மின் kāṇmiṉ	ipt. 3.4.4, 10.2.2
காண kāṇa	inf. 10.4.4
காணு kāṇā	neg. pey. 7.11.2
காணாது kāṇātu	neg. abs. 5.5.3, 9.6.3
காணும் kāṇum	pey. i.a. 2.1.4, 7.9.4, 10.1.4
காட்டு kāṭṭu	5. to show
காட்ட kāṭṭa	inf. 7.3.3
காட்டி kāṭṭi	abs. 2.6.3, 6.8.3
காட்டும் kāṭṭum	pey. i.a. 1.9.3
கண்டுகொள் kaṇṭukoḷ	TL.2. to see, to behold (lit. 'seen and taken [in]')
கண்டுகொண்டு kaṇṭukoṇṭu	abs. 1.1.4, 1.5.4, 1.6.4, 7.5.2
கண்டுயில் kaṇṭuyil	TL.3. to sleep
கண்டுயில kaṇṭuyila	inf. 9.3.4
கண்டுயிலும் kaṇṭuyilum	pey. i.a. 4.4.2
கண்வளர் kaṇvaḷar	TL. to doze
கண்வளரும் kaṇvaḷarum	pey. i.a. 1.6.3
கண்ணனே kaṇṇaṉē	< Pkt. Kaṇha- p.n. Kṛṣṇa voc. 7.4.1
கண்ணனை kaṇṇaṉai	acc. 1.4.1, 2.8.2
கண்ணு kaṇṇā	voc. 7.6.1
கணத்து kaṇattu	< Skt. gaṇa- n. group, cluster obl. 7.3.2
கணபுரத்து kaṇapurattu	p.n. Kaṇapuram obl. 8.1.3, 8.2.3, 8.3.3, 8.4.3, 8.6.3, 8.7.3, 8.8.3, 8.9.3, 8.10.3, 8.11.1

In Public domain. Digitization Muthulakshmi Research Academy

கணை	DEDR 1166. narrow 10.2.1
கதி kati	< Skt. gati- movement 1.8.2
கதியை katiyai	< Skt. gati- refuge acc. 1.7.3
கதிர் katir	DEDR 1193. light, shine 2.7.1
கதிரோன் katirōṉ	pron.n. 3.sg.m. 10.1.2
கதிரோற்கு katirōṟku	dat. 5.6.2
கதை katai	< Skt. kathā- story 10.8.2
கம்ப(ம்) kampa(m)	< Skt. kampa- (DBIA 77) shaking 4.5.1
கமலம் kamalam	< Skt. kamala. lotus 5.6.1, 9.6.3
கமல(ம்) kamala(m)	1.3.3, 1.6.3
கரனேடு karaṉōṭu	< Skt. khara- p.n. Khara soc. 10.5.2
கரி kari	DEDR 1278 (a): 4. to be charred
கரிந்து karintu	abs. 7.10.1
கரிய kariya	adj. dark 9.3.4
கரு(ம்) karu(m)	adj. black, dark 1.1.4, 1.11.2, 2.5.3, 6.3.1, 7.2.2, 7.4.2, 7.10.3, 8.3.1, 9.11.1, 10.1.3, 10.3.1
கருடன் karuṭaṉ	< Skt. garuḍa- p.n. Garuḍa 1.8.2
கருத்து karuttu	DEDR 1283. design, consider 4.7.4
கருது karutu	5. to consider
கருதிலன் karutilaṉ	neg. 1.sg. 3.6.2
கரும்பு karumpu	DEDR 1288 sugarcane 7.1.1
கருமணியே karumaṇiyē	TL sapphire / apple of the eye voc. 8.1.3, 8.2.3, 8.3.3, 8.4.3, 8.6.3, 8.7.3, 8.8.3, 8.9.3, 8.10.3
கரை karai	DEDR 1293. bank, shore 1.11.1, 5.5.3, 8.7.3
கரையை karaiyai	acc. 10.7.1
கல் kal	DEDR 1298. stone 9.3.4
கல் kal	DEDR 1297: 10. to learn
கற்றவர்கள் kaṟṟavarkaḷ	part.n. p.a. 3.pl. 8.6.3
கற்றனை kaṟṟaṉai	p.a. 2.sg. 9.3.4

In Public domain. Digitization Muthulakshmi Research Academy

கற்றுய் kaṟṟāy	p.a. 2.sg. 9.3.2
கலவி kalavi	DEDR 1299. union 1.8.4
கலன் kalaṉ	TL. jewel, ornament 9.7.2
கலை kalai	< Skt. kalā- art 8.8.3
கலை kalai	TL. < Skt. mekhalā- girdle 4.10.2
கலை kalai	DEDR 1312. stag 10.5.2
கவர் kavar	DEDR 1326. to steal - v.r. 7.3.2, 7.10.3
கவி kavi	< Skt. kapi- ape 10.6.2
கவி kavi	DEDR 1221: 11. to cover, to overspread
கவித்தது kavittatu	vn. 7.9.1
கழல் kaḻal	DEDR 1351. anklet 4.4.2, 5.2.4
கழனி kaḻaṉi	DEDR 1355. paddy field 1.8.3
கழுத்து kaḻuttu	DEDR 1366. neck 4.5.1
கழுநீர் kaḻunīr	DEDR 1307. purple Indian water-lily 8.9.3
கள்ள(ம்) kaḷḷa(m)	DEDR 1372. guile 6.2.2
களி kaḷi	DEDR 1374. honey 1.6.3
	delight 7.4.1
களிப்போடு kaḷippōṭu	delight soc. 1.9.2
களி kaḷi	11. to rejoice
களிக்கும் kaḷikkum	pey. i.a. 1.1.4
களிறு kaḷiṟu	DEDR 1374. male elephant 5.5.1, 9.2.2
களை kaḷai	DEDR 1373: 4. to weed – v.r. 8.9.3
கன்றினுல் kaṉṟiṉāl	DEDR 1411. calf inst. 7.9.2
கன்னி kaṉṉi	< Skt. kanyā- (DBIA 85) impenetrable, imperishable 8.1.3, 8.11.1
கனி kaṉi	DEDR 1408. ripe fruit 6.7.3
காகுத்தன் kākuttaṉ	< Skt. kākutstha- p.n. Kākutstha 8.11.1
காகுத்தா kākuttā	voc. 9.3.4

In Public domain. Digitization Muthulakshmi Research Academy

கா kā	DEDR 1416: 11. to guard, to protect
காத்து kāttu	abs. 10.2.2
காப்ப kappa	inf. 1.8.2
காதல் kātal	DEDR 1445. love, desire, affection 1.9.1, 1.11.2, 2.6.4, 2.6.4, 5.4.2, 10.6.2
காதலோடு kātalōṭu	n. soc. love 6.4.3
காதலன் kātalaṉ	pron.n. 3.sg.m. husband 5.2.1
காதில் kātil	DEDR 1448. ear loc. 6.9.2
காமர் kāmar	< Skt. kāma- desire 9.7.2
காமரங்கள் kāmaraṅkaḷ	TL. a musical mode pl. 8.4.3
காயா kāyā	DEDR 1464. ironwood tree 1.2.3
கார் kār	DEDR 1278 (c). cloud 2.7.1
கால் kāl	DEDR1481. wind 1.8.2
காலின் kāliṉ	obl. 8.7.3
கால் kāl	< Skt. kāla- (DBIA 97) time 9.4.1
காலத்து kālattu	obl. 5.7.1
காலால் kālāl	DEDR 1479. foot inst. 7.9.2
காவலன் kāvalaṉ	DEDR 1416. guardian 2.10.3, 7.11.3
காவிரி kāviri	p.n. of a river; Kāverī 8.10.3
காளியன் kāḷiyaṉ	<Skt. kāliya- p.n. Kāliya 7.9.2
கான் kāṉ	< Skt. kānana. jungle 4.7.4, 9.5.2
கானம் kāṉam	forest 8.5.2, 8.6.1, 9.1.2 ,9.4.3
கான kāṉa	adj. forest 9.3.3
கானகம் kāṉakam	forest 9.10.3

கி/கீ - ki/kī

கிட kiṭa	DEDR 1524: 12. to lie, to dwell 4.8.4
கிடக்கும் kiṭakkum	pey. i.a. 4.8.4
கிடந்த kiṭanta	pey. p.a. 7.2.3
கிடந்தவன் kiṭantavaṉ	part.n. p.a. 3.sg.m. 2.8.1

In Public domain. Digitization Muthulakshmi Research Academy

கிடந்து kiṭantu abs. 4.9.3, 4.9.4
கிடக்கை kiṭakkai recumbent posture 7.2.4

கிண்டு kiṇṭu DEDR 1542: 5. to poke - v.r. 2.8.1

கீள் kīḷ DEDR 1622: 2. to split
கீண்டது kīṇṭatu v.n. 2.3.1

கீழ் kīḻ DEDR 1619. beneath 1.2.2, 1.3.4, 1.11.4, 4.7.1, 4.10.1, 10.11.4

கிழை kīḻai east 6.2.1

கிறு kīṟu DEDR 1624: 5. to slice
கிறி kīṟi abs. 10.2.1

கு/கூ - ku/kū

குக்கூடல் kukkūṭal TL. veil 6.5.2

குகன் kukaṉ < Skt. guha- p.n. Guha 10.4.2

குஞ்சி kuñci DEDR 1639. tuft of hair 8.9.1, 9.7.1

குடங்கையில் kuṭaṅkaiyil DEDR 2054. palm of the hand loc. 7.7.1

குடம் kuṭam DEDR 1651. waterpot 7.9.1

குடி kuṭi DEDR 1655. subjects 5.3.4

குடை kuṭai DEDR 1663. umbrella, parasol 1.11.3, 4.7.1, 4.10.1, 7.9.1, 8.11.3, 9.11.3, 10.11.3

குடை kuṭai TL. (cf. DEDR 1660). 4. to dive
குடைந்து kuṭaintu abs. 2.2.4

கும்பிடு kumpiṭu DEDR 1750: 6. worship - v.r. 2.9.2

குரல் kural DEDR 1774. voice 2.5.1

குரவை kuravai DEDR 2108(b) n. of dance 7.9.1

குருகு kuruku TL. heron 4.1.4

குருதி kuruti DEDR 1788. blood 9.5.1, 10.2.1

குரை kurai DEDR 1796: 11. to shout - v.r. 5.2.4, 10.7.1

In Public domain. Digitization Muthulakshmi Research Academy

குல(ம்) kula(m)	< Skt. kula- (DBIA 110) lineage 7.3.2, 8.3.1, 8.9.1, 9.3.1
குலத்து kulattu	obl. 8.3.4
குலத்துக்கு kulattukku	dat. 10.1.2
குலத்தார் kulattār	pron.n. 3.h. 9.10.4
குலமகள் kulamakaḷ	TL. woman of noble birth 5.2.2
குலசேகரன் kulacēkaraṉ	< Skt. Kulaśēkhara. p.n. 1.11.3, 2.10.3, 3.9.3, 4.11.3, 5.10.3, 6.10.3, 7.11.3, 8.11.3, 9.11.3, 10.11.3
குலை kulai	TL. bridge 10.7.1
குவடு kuvaṭu	DEDR 2049. mountain 4.6.4
குழகனே kuḻakaṉē	DEDR 2149. beautiful person voc. 7.7.1
குழல் kuḻal	DEDR 1818. curling hair 6.1.1, 6.2.3, 6.3.3, 6.7.3, 7.1.3, 7.4.2, 10.4.1; flute 6.9.3, 6.9.4
குழலார்களோடு kuḻalārkaḷōṭu	pron.n. 3.h. soc. 6.9.3
குழலாள் kuḻalāḷ	pron.n. 3.sg.f. 8.3.1
குழவி kuḻavi	DEDR 2149. infant, babe 5.1.4, 7.2.2
குழாம் kuḻām	DEDR 1821. group 1.9.1
குழு kuḻu	group, crowd 1.6.1, 1.6.2
குழுமு kuḻumu	5. to collect in large numbers, to gather together
குழுமி kuḻumi	abs. 1.9.1
குழுவு kuḻuvu	5. to mingle - v.r. 5.1.2
குழுவு kuḻuvu	group 1.10.4
குழை kuḻai	DEDR 1822. to be soft, to melt
குழைய kuḻaiya	inf. 5.6.4
குழை kuḻai	< Skt.- *kuś.* to embrace, to be in close intimacy
குழைந்து kuḻaintu	abs. 6.9.3
குளிர் kuḷir	DEDR 1834. to feel cool
குளிர kuḷira	inf. 7.5.2, 7.9.3, 10.1.4, 10.4.4

In Public domain. Digitization Muthulakshmi Research Academy

குறங்கு kuṟaṅku	DEDR 1840. thigh 7.3.1
குறி kuṟi	DEDR 1847: 11. to intend, to tell
குறித்து kuṟittu	abs. 6.3.2, 6.8.1
[குறித்திட்டு kuṟittiṭṭu	abs. + iṭu abs. 6.8.1]
குறை kuṟai	TL. grievance 4.8.2
குன்றம் kuṉṟam	DEDR 1864. mountain, hill 1.4.1
குன்றில் kuṉṟil	mountain, hill loc. 6.1.4
குன்றினுல் kuṉṟiṉāl	inst. 7.9.1
குனி kuṉi	DEDR 1927: 4. bend - v.r. 9.3.1
கூசு kūcu	DEDR 1876: 5. to be shy
கூசி kūci	abs. 6.1.3
கூடல் kūṭal	p.n. of place. Kūṭal 2.10.3, 6.10.3
கூடலர் kūṭalar	3.h. 1.11.3
கூடு kūṭu	DEDR 1882: 5. to join
கூடலன் kūṭalaṉ	neg. 1.sg. 3.6.1
கூடும் kūṭum	pey. i.a. 3.7.1
கூடுவது kūṭuvatu	v.n. 3.1.2, 3.2.2, 3.3.2, 3.4.2, 3.5.2
கூடு kūṭu	5. to be achieved
கூடுமேல் kūṭumēl	cond. 2.1.4
கூதல் kūtal	DEDR 1618. chillness 6.1.3
கூந்தல் kūntal	DEDR 1892. long tresses 6.3.1, 9.4.1, 9.10.1
கூப்பு kūppu	DEDR 1894: 5. to join hands in worship
கூப்பி kūppi	abs. 10.5.4
கூப்பும் kūppum	pey. i.a. 1.4.4
கூம்பு kūmpu	DEDR 1895. mast of a vessel 5.5.4
கூர் kūr	DEDR 1898. sharpness 4.11.3, 9.11.3
கூர் kūr	DEDR 1899: 4. to be abundant, excessive - v.r. 6.1.3
கூர kūra	inf. 9.5.2
கூழ்கள் kūḻkaḷ	TL. < Skt. kūḍ- crop, shoot pl.5.7.1
கூறு kūṟu	DEDR 1921: 5. to speak 5.2.4

In Public domain. Digitization Muthulakshmi Research Academy

கூறுவன் kūṟuvaṉ	i.a. 1.sg. 5.2.4
கூன் kūṉ	DEDR 1927. curve 1.8.1, 4.1.3 hunchback 9.10.2

கெ/கே/கை - ke/kē/kai

கெடு keṭu	DEDR 1942: 6. to be destroyed
கெடுவேன் keṭuvēṉ	i.a. 1.sg. 7.2.4, 7.2.4
கெண்டை keṇṭai	DEDR 1947. a barbus 6.2.1
கெழுமு keḻumu	TL. 5. to practise
கெழுமி keḻumi	abs. 1.5.1
கேகயர் kēkayar	< Skt. Kēkaya- pron.n. Kēkaya 3.h. 9.5.3
கேசவா kēcavā	< Skt. Keśava- p.n. Keśava voc. 7.2.4
கேள் kēḷ	DEDR 2017(a): 9. to listen
கேட்ட kēṭṭa	pey. p.a. 9.5.4, 9.10.2
கேட்டு kēṭṭu	abs. 6.1.2, 9.1.3, 9.2.1, 10.8.2
கேட்டான் kēṭṭāṉ	part.n. p.a. 3.sg.m. 10.8.3
கேளாது kēḷātu	neg. abs. 9.6.1
கேழ் kēḻ	TL. hue 7.3.3
கேள்வன் kēḷvaṉ	TL.(cf. DEDR 2018) husband 6.10.1
கை kai	DEDR 2023. hand, arm 3.9.1, 6.5.3, 7.4.1, 7.6.3, 7.8.1, 9.5.1, 10.3.4, 10.5.4
கைகள் kaikaḷ	pl. hands 1.4.4
கையால் kaiyāl	inst. 1.1.3, 7.7.2
கையில் kaiyil	loc. 6.8.3
கை kai	TL. place 6.8.4
கைகேசி kaikēci	< Skt.- kaikeyī. p.n. Kaikeyī 10.4.1, 9.1.3
கைகேசீ kaikēcī	voc. 9.8.4
கைம்மாவின் kaimmāviṉ	TL. elephant obl. 9.6.3

In Public domain. Digitization Muthulakshmi Research Academy

கொ/கோ/கௌ - ko/kō/kau

கொங்கர் koṅkar	DEDR 2037 pron.n. 3.h. of Koṅku. People from Koṅku 3.9.3
கொங்கு koṅku	TL. fragrance 8.3.1 honey 6.9.3
கொடியவள் koṭiyavaḷ	(< DEDR 2055. cruelty) pron.n. 3.sg.f. 9.10.2
கொடு koṭu	DEDR 2053: 11. to give
கொடுத்த koṭutta	p.a. pey 10.5.1
கொடை koṭai	DEDR 2053 munificence 1.11.3
கொடு(ம்) koṭu(m)	DEDR 2055. cruel 1.8.1, 7.6.4
கொடும் koṭum	DEDR 2054(a). crooked 9.10.2
கொள் koḷ	DEDR 2151: 2. to accept, to acquire, to contain, to grasp – v.r. 2.1.2, 7.2.1, 7.4.2, 7.7.4, 7.8.2, 7.8.3, 10.2.2
கொண்ட koṇṭa	pey. p.a.1.4.2, 7.6.3, 8.6.4
கொண்டவாறு koṇṭavāṟu	as [I] got 6.6.1
கொண்டு koṇṭu	abs. 1.3.1, 2.3.3, 3.1.4, 5.2.4, 6.5.1, 7.8.2, 9.9.3, 9.10.2, 10.3.2, 10.6.2, 10.7.2, 10.9.2
கொள்ளாது koḷḷātu	neg. abs. 9.9.2
கொள்ளும் koḷḷum	pey. i.a. 3.1.1
கொண்டானை koṇṭāṉai	TL. husband acc. 5.2.2
கொண்டாடு koṇṭāṭu	TL. 5. to celebrate
கொண்டாடும் koṇṭāṭum	pey. i.a. 4.7.2
கொத்து kottu	DEDR 2092. bunch 6.9.2
கொப்பூழ் koppūḻ	cf. DEDR 2106. navel 1.3.3
கொய் koy	DEDR 2119: 1. to pick - v.r. 1.4.4
கொல் kol	DEDR 2132: 3. to kill - v.r. 4.11.3, 8.11.3, 9.3.1, 10.11.3
கொன்று koṉṟu	abs. 8.7.2, 10.5.1, 10.6.2, 10.9.1
கொன்றான் koṉṟāṉ	part.n. p.a. 3.sg.m. 10.8.1
கொலை kolai	DEDR 2132. murder 1.8.1

In Public domain. Digitization Muthulakshmi Research Academy

கொல்லி kolli	p.n. of place. 2.10.3, 6.10.3, 7.11.3
கொலோ kolō	inter.part. 1.1.4, 1.2.4, 1.3.4, 1.4.4, 1.5.4, 1.6.4, 1.7.4, 1.8.4, 1.9.4, 1.10.4, 10.1.4.
கொற்ற(ம்) korra(m)	DEDR 2169. victory 1.8.1, 1.11.3, 5.10.3, 10.11.3
கோ kō	DEDR 2176: 11. to string
கோத்தது kōttatu	v.n. 7.9.1
கோமள(ம்) kōmaḷa(m)	< Skt. komala- delicate 7.7.1
கோமளத்தை kōmaḷattai	acc. 1.1.4
கோன் kōṉ	DEDR 2177. king 1.11.3, 2.5.1, 2.10.3, 3.9.3, 4.3.3, 4.7.2, 7.3.4, 8.1.2, 9.5.3, 9.11.3, 10.11.3
கோமான் kōmāṉ	emperor, king 6.10.3, 10.6.2
கோவினை kōviṉai	king acc. 1.4.4
கோவே kōvē	voc. 9.3.4, 9.10.4
கோயில் kōyil	temple 2.3.3
கோயிலின் kōyiliṉ	obl. 4.9.2
கோணேரி	the Koṉēri lake (probably meaning the chief among lakes) 4.1.4
கோரம்புக்கு kōrampukku	TL. wickedness dat. 6.4.4
கோல் kōl	DEDR 2237. arrow 1.8.1 TL. sceptre 5.3.4
கோல(ம்) kōla(m)	DEDR 2240. beauty 7.9.1, 7.11.3
கோவிந்தா kōvintā	< Skt. govinda- p.n. Govinda 7.7.1
கோழி kōḻi	p.n. of place 2.10.3
கோழியர் kōḻiyar	pron.n. 3.h. 9.11.3, 10.11.3
கௌசலை kaucalai	< Skt. Kauśālyā. p.n. Kauśālyā 8.1.1, 8.3.1, 9.3.1, 9.10.1

ச/சா - ca/cā

சங்கம் caṅkam	< Skt. śaṅkha- conch 1.8.1, 4.1.3
சடாயுவை caṭāyuvai	< Skt. jaṭāyu- p.n. Jaṭāyu acc. 10.6.1
சடை caṭai	<Skt. jaṭā- matted locks 9.7.1

In Public domain. Digitization Muthulakshmi Research Academy

சடையான் caṭaiyāṉ	pron.n. 3.m.sg 4.3.1, 4.8.1
சம்புகன் campukaṉ	< Skt. śambuka- p.n. Śambuka 10.9.1
சரண் caraṇ (1)	< Skt. caraṇa- foot 5.1.1
சரண் caraṇ (2)	< Skt. śaraṇa- refuge 5.1.1
சராசரங்களை carācaraṅkaḷai	< Skt. carācara- the movables and immovables = all living things pl. acc. 10.10.1
சரிதை caritai	< Skt. carita- life-story 10.8.3, 10.8.4
சனகன் caṉakaṉ	< Skt. janaka- p.n. Janaka 8.3.2
சாத்து cāttu சாத்தி cātti	DEDR 2449: 5. to put on abs. 6.9.2
சார்ங்கம் cārṅkam	< Skt. śārṅga- p.n. Śārṅga 1.8.1
சாரல் cāral	DEDR 2460. mountain slope 4.11.1

சி/சீ - ci/cī

சித்தம் cittam	< Skt. citta- will, mind 3.7.2, 5.7.4
சித்திரகூடத்து cittirakūṭattu	p.n. of place Citrakūṭa obl. 10.4.3
சிந்துவித்தல் cintuvittal சிந்துவித்தாய் cintuvittāy	DEDR 1546: 11. caus. of cintu. to bestrew part.n. p.a. 2.sg.=voc. 8.1.2
சிந்தை cintai சிந்தையர் cintaiyar	< Skt. cintā- mind 3.9.2, 9.10.1 pron.n. 3.h. 2.1.2
சிலிர் cilir சிலிர்க்கும் cilirkkum சிலிர்ப்ப cilirppa	DEDR 2565: 11. to bristle fut. 3.sg.n. 2.5.4 inf. 2.9.1
சிலை cilai	DEDR 1574. roar 2.5.1
சிலை cilai	< Skt. śilā- rock 2.5.2
சிலை cilai	DEDR 2571. bow 2.5.3, 8.2.2, 8.4.4, 8.8.4, 8.9.2, 8.10.4, 9.9.1, 10.3.1, 10.3.2, 10.3.4, 10.5.3

In Public domain. Digitization Muthulakshmi Research Academy

சிலை cilaikku	dat. 3.3.1
சிறு ciṟu	DEDR 1594 small 7.2.2, 7.2.3, 7.5.3, 7.6.3, 7.7.2, 7.8.1, 7.8.3
சிற்றவை ciṟṟavai	TL. younger stepmother 8.6.4
சினம் ciṉam	DEDR 1600. anger 6.8.4, 10.6.3
சின ciṉa	adj. 10.3.1
சினத்தால் ciṉattāl	n. inst. 5.1.3
சீதைக்கு cītaikku	< Skt. sītā- p.n. Sītā dat. 10.3.1
சீர் cīr	DEDR 2624. excellence, grace, fame 1.9.3, 5.8.4, 8.5.3, 9.11.4, 10.11.2
சீர்க்கு cīrkku	dat. 5.6.4
சீராமா cīrāmā	< Skt. Śrīrāma. p.n. Śrīrāma voc. 8.6.4, 8.8.4

சு/சூ - cu/cū

சுகம் cukam	< Skt. sukha- happiness 1.10.2
சுட்டி cuṭṭi	DEDR 2657. small ornament worn by women and children on the forehead 7.5.1
சுடர் cuṭar	DEDR 2654: 4/5. to glow - v.r. 1.1.1, 2.2.1, 2.5.2, 4.3.3
சுடர் cuṭar	light 2.7.2
சுடரே cuṭarē	voc. 7.3.2
சுடு cuṭu	6. to burn; to sear
சுடினும் cuṭiṉum	conc. 5.4.1
சுடுவித்தானை cuṭuvittāṉai	part.n. caus. of *cuṭu* p.a. 3.sg.m. acc.10.6.3
சுமந்திரனே cumantiraṉē	< Skt. sumantra- p.n. Sumantra voc. 9.7.4
சும cuma	DEDR 2677: 12. to bear
சுமந்து cumantu	abs. 7.10.3
சுமித்திரை cumittirai	< Skt. sumitrā- p.n. Sumitrā 9.10.1
சுரி curi	DEDR 2684: 4. to curl - v.r. 10.4.1
சுவை cuvai	DEDR 2396: 11. to taste
சுவைத்து cuvaittu	abs. 7.10.2

In Public domain. Digitization Muthulakshmi Research Academy

சுழி culi	DEDR 2698 (a): 4. to be cunning - v.r. 7.10.2
சுற்றம் curram	DEDR 2715. kinsmen 8.6.1
சுனையில் cuṉaiyil	DEDR 2716. mountain spring loc. 4.2.3
சூடு cūṭu	DEDR 2721: 5. to wear, to bear
சூடி cūṭi	abs. 6.9.1
சூடும் cūṭum	pey. i.a. 2.6.2, 10.7.4
சூழ் cūl	DEDR 2698: 4. to surround - v.r. 1.8.2, 2.5.2, 5.1.2, 5.2.3, 5.3.1, 8.1.3, 8.11.1, 10.1.1
சூழ்ந்த cūlnta	pey. p.a. 1.8.3
சூழ cūla	inf. 4.2.1

செ/சே - ce/cē

செடி ceṭi	TL. (cf. DEDR 2760). sin 4.9.1
செண்பகம் ceṇpakam	< Skt. champaka- the champak tree 4.4.4
செம் cem	DEDR 1931. red 1.2.1, 1.3.2, 3.7.2, 4.10.3, 5.6.1, 5.6.1, 6.2.3, 6.7.3, 7.2.1, 7.2.3, 7.3.3, 7.5.3, 7.6.2, 7.6.3, 7.8.2, 7.8.3, 8.1.2, 10.1.3, 10.2.3, 10.3.1, 10.8.3
செய்ய ceyya	adj. 2.7.1, 6.7.3
சே cē	san. 2.3.4, 2.4.4, 4.11.2, 7.2.2
செய் cey	DEDR 1957: 1. to do, to make - v.r. 2.3.4, 2.5.2, 2.6.4, 3.5.1
செய்கேன் ceykēṉ	i.a. 1.sg. 9.2.4, 9.5.4
செய்த ceyta	pey. p.a. 1.11.3, 9.11.3, 10.11.3
செய்தவனே ceytavaṉē	part.n. p.a. 3.sg.m. voc. 8.8.2
[செய்திடினும் ceytiṭiṉum	abs. + iṭa conc. 5.2.1, 5.3.3, 5.6.1]
செய்து ceytu	abs. 5.2.1, 5.3.3, 5.6.1, 7.10.2
செய்ய ceyya	inf. to do 7.6.4
செய்யும் ceyyum	hab.fut. 2.6.4
செய்வன ceyvaṉa	v.n. 3.pl.n. 7.11.2
செல் cel	DEDR 2781: 3. go
செல்லார் cellār	neg. 3.h. 9.11.4
செல cela	inf. 9.7.3

In Public domain. Digitization Muthulakshmi Research Academy

சென்று cen̲ru	abs. 1.6.2, 6.4.1, 10.9.1, 10.10.3
செலுத்து celuttu	5. to dispatch
செலுத்தி celutti	abs. 7.11.1
செல்வ(ம்) celva(m)	DEDR 2786. wealth 1.5.3, 4.2.2, 4.5.2, 5.9.1, 5.9.2, 8.5.1
செல்வத்து celvattu	obl. 4.1.1, 4.2.1
செல்வன் celvan̲	pron.n. 3.sg.m. 10.7.3
செல்வி celvi	3.sg.f. 10.8.2
செல்வு celvu	wealth 4.7.2
செவியால் ceviyāl	DEDR 1977(a). ear inst. 10.8.4
செழு(ம்) cel̲u(m)	DEDR 2789. excellence, abundance 2.3.4, 10.2.3, 10.9.1
செறு ce̱ru	DEDR 1981: 6. to destroy
செற்றது ce̱rratu	v.n. 2.2.2
செற்றுய் ce̱rrāy	part.n. p.a. 2.sg.=voc. 9.4.2, 9.9.1
செறி ce̱ri	DEDR 1980. abundant 10.9.1
சென்னி cen̲ni	DEDR 1989. head 1.2.2, 1.5.4
சென்னிக்கு cen̲nikku	dat. 2.3.4
சேர் cēr	DEDR 2814: 4. to join, to reach - v.r. 1.6.2, 1.6.3, 5.6.2, 7.9.3, 9.6.1, 9.7.1, 10.2.3; 4. to resemble - v.r. 1.6.4, 5.9.3, 8.1.2
சேர்தல் cērtal	v.n. 9.7.3
சேர்ந்து cērntu	abs. 2.7.3
சேரும் cērum	pey. i.a. 1.6.2, 2.7.3
சேர் cēr	tr. 11. to join
சேர்த்து cērttu	abs. 7.5.3
சேர் cēr	TL. to be full of - v.r. 8.1.2
சேரி cēri	DEDR 2007. village 6.7.2
சேல் cēl	DEDR 1252. the Carnatic carp 1.8.3
சேவகனே cēvakan̲ē	TL. < Skt. sēvaka- warrior voc. 8.8.4
சேறு cē̱ru	DEDR 2020. slush 2.3.4, 2.3.4

In Public domain. Digitization Muthulakshmi Research Academy

சொ/சோ - co/cō	
சொல் col	DEDR 2855. word 1.11.3, 3.9.3, 8.6.4, 9.1.3, 9.5.4, 9.6.1, 9.10.2, 9.10.2, 9.11.3, 10.11.3
சொல்லால் collāl	inst. 10.4.1
சொல்லில் collil	loc. 2.10.4
சொல் col	5. to tell, to utter, to repeat
சொல்ல colla	inf. 6.10.4
சொல்லி colli	abs. 2.3.2
சொல்லிய colliya	pey. p.a. 6.10.4
சொல்லீர் collīr	ipt. 2.h. 9.7.4
சொன்ன conna	pey. p.a. 3.9.3, 4.11.3, 5.10.3, 7.11.3, 8.11.3
சோதி cōti	< Skt. jyotis- effulgence 1.1.2, 10.1.1
சோர் cōr	DEDR 2883: 4. to trickle down, to exude
சோர cōra	inf. 1.9.2, 2.9.1, 9.5.1
சோலை cōlai	DEDR 2890. flower garden, grove 1.8.3, 4.2.3, 4.7.3, 4.8.3, 10.2.3

ஞா - ñā	
ஞாலம் ñālam	DEDR 2913. earth 3.2.2

த/தா - ta/tā	
தகு taku	DEDR 3005: 6 & 4. to be fit
தக்க takka	pey. p.a. 9.7.3
தக்கது takkatu	v.n. 7.10.4
தகவு takavu	suitability 9.7.4
தகையேன் takaiyēn	pron.n. 1.m.sg. of *takai* 9.6.4
தங்கு taṅku	DEDR 3014: 5. to remain - v.r. 3.9.2, 8.3.2
தஞ்சம் tañcam	TL. refuge 7.10.4
தட(ம்) taṭa(m)	DEDR 3020. large, broad 7.1.1, 7.4.2, 9.11.2, 10.3.4
தடி taṭi	DEDR 3029. 4. to hew down
தடிந்த taṭinta	pey. p.a. 10.3.2

In Public domain. Digitization Muthulakshmi Research Academy

தடு taṭu — DEDR 3031. 11. to curb
தடாயேல் taṭāyēl — neg. cond. 2.sg. 5.1.1

தண் taṇ — DEDR 3045. cool 2.4.1, 4.4.1, 4.8.3, 4.11.1, 6.2.4, 7.6.1, 10.2.3

தண்டு taṇṭu — < Skt. daṇḍa- club 1.8.1

தம்பகம் tampakam — < Skt. stambaka- pillar, clump of grass 4.5.4

தம்பிக்கு tampikku — DEDR 3085. younger brother dat. 10.7.2
தம்பியால் tampiyāl — inst. 10.9.2
தம்பியை tampiyai — acc. 9.8.1

தம்பிரான் tampirāṉ — TL. master 3.6.3

தமிழ் tamiḻ — Tamil 1.11.4, 2.10.4, 4.11.4, 5.10.4, 6.10.4, 7.11.4, 8.11.2, 9.11.4, 10.11.4, 10.5.1
தமிழின் tamiḻiṉ — obl. 1.4.2

தயரதன் tayaratan — < Skt. daśaratha. p.n. Daśaratha 8.4.1, 8.9.1, 9.11.2, 10.11.2

தயிர் tayir — DEDR 3088. curds 2.4.1, 6.2.1, 6.2.4, 7.8.2

தரணி taraṇi — < Skt. dharaṇī- earth 10.5.4

தரு taru — DEDR 3098. give - v.r. 5.1.1, 7.10.2,
தர tara — inf. 7.5.1, 10.2.1
தரினும் tariṉum — conc. 5.4.3
தருதல் tarutal — v.n. 7.5.2

தலை talai — DEDR 3098. head 7.9.2, 10.5.4

தலைவனை talaivaṉai — DEDR 3103 chief acc. 1.4.2

தவம் tavam — TL. < Skt. tapas- penance, [the fruit of] penance; merit 4.5.4, 10.5.4

தவ(ம்) tava(m) — adj. 10.9.1
தவத்தை tavattai — acc. 9.9.1
தவத்தன் tavattaṉ — pron.n. 3.sg.m. 4.6.4
தவத்தோன் tavattōṉ — pron.n. 3.sg.m. 10.9.1

தவழ் tavaḻ — DEDR 3109. 4. to crawl
தவழ்ந்து tavaḻntu — abs. 6.4.1, 7.6.1

In Public domain. Digitization Muthulakshmi Research Academy

தவிர் tavir	DEDR 3113. 4. to dispel
தவிர்த்தனன் tavirttaṉaṉ	p.a. 3.sg.m. 3.7.2
தழல் taḻal	DEDR 3115. fire 5.6.1
தழும்பு taḻumpu	DEDR 3118: 5. to be scarred, to be bruised
தழும்ப taḻumpa	inf. 2.4.3
தழும்பு taḻumpu	scar, bruise 2.4.3
தழுவு taḻuvu	DEDR 3116: 5. to embrace
தழுவாது taḻuvātu	neg. abs. 9.6.2
தழுவுதற்கு taḻuvutaṟku	dat. of v.n. 6.1.2
தழை taḻai	DEDR 3119. peacock's tail 6.9.1
தளர் taḷar	DEDR 3127. slack 6.4.1
தளர் taḷar	4. v.r. to grow slack
தளர்ந்தது taḷarntatu	v.n. 7.6.1
தளர்வு taḷarvu	sorrow 10.6.1
தளிர் taḷir	DEDR 3131: 11. to shoot forth, to flourish - v.r. 7.4.2
தளிர் taḷir	tender shoot 7.7.2
தளிர்வாய் taḷirvāy	loc. 10.2.3
தஊ taḷai	TL. fastening 8.9.1
தனம் taṉam	< Skt. dhana- wealth 10.6.1
தனி taṉi	DEDR 3196. singleness; uniqueness 3.9.2, 10.1.4
தாங்கு tāṅku	DEDR 3153: 5. to uphold
தாங்கி tāṅki	abs. 6.8.3
தாசரதீ tācaratī	< Skt. descendant of Daśaratha. p.n. Dāśarathi voc. 8.3.2, 8.5.4
தாடகை tāṭakai	< Skt. tāḍakā- Tāḍakā p.n. 8.2.2, 10.2.1
தாதையை tātaiyai	< Skt. tāta- father acc. 7.5.2
தாம் tām	DEDR 3162. dem.pron./refl.pron. 3.pl./h. 8.6.3, 8.8.3, 9.11.4, 10.4.4

In Public domain. Digitization Muthulakshmi Research Academy

தம் tam — obl. 1.4.2, 1.6.1, 1.6.2, 1.7.3, 2.1.3, 2.5.3, 2.6.1, 2.10.1, 4.2.1, 4.6.2, 4.7.1, 7.3.1, 7.3.1, 8.2.3

தம்மை tammai — acc. 2.5.4, 10.10.1

தங்கள் taṅkaḷ — obl. pl. 1.9.1, 1.10.3, 9.10.4

தாம்பு tāmpu — < Skt. dāman- cord 7.8.2

தாமம் tāmam — < Skt. dhāma- abode, place 10.10.2

தாமரை tāmarai — < Skt. tāmarasa- lotus flower 3.5.3, 7.4.2, 7.6.1, 7.8.1, 8.4.1

தாமோதரா tāmōtarā — < Skt. dāmodara- p.n. Dāmodara voc. 6.2.4

தாய் tāy — DEDR 364. mother 5.1.3, 6.4.1, 7.1.4, 7.4.3

தாயை tāyai — acc. 7.10.4

தாயரில் tāyaril — h. loc. 7.1.4

தார் tār — TL. (cf. DEDR 3165) garland 5.3.3, 8.5.4, 9.11.2

தால் tāl — TL. lullaby 7.1.4

தாலேலோ tālēlō — TL. rhyming word in a lullaby 8.1.4, 8.2.4, 8.3.4, 8.4.4, 8.5.4, 8.6.4, 8.7.4, 8.8.4, 8.9.4, 8.10.4, 8.11.2

தாலோ tālō — TL. rhyming word in a lullaby 7.1.1, 7.1.1, 7.1.2, 7.1.2, 7.1.3

தாழ் tāḻ — DEDR 3178: 4. to fall low

தாழ்ந்து tāḻntu — abs. 6.2.3

தாள் tāḷ — DEDR 3185. foot 2.7.4, 5.10.2, 7.2.2

தாளின் tāḷiṉ — obl. 9.1.1

தான் tāṉ — DEDR 3196. dem.pron./refl.pron.sg. 4.3.3, 5.2.1, 5.3.3, 5.9.1, 5.9.2, 5.9.4, 6.3.4, 6.10.4, 9.7.3, 9.11.2, 10.2.4, 10.5.4, 10.7.4

தன் taṉ — obl. 1.3.3, 1.3.4, 1.4.2, 1.4.4, 3.1.4, 3.2.4, 3.4.4, 3.5.4, 4.1.3, 4.10.1, 4.11.1, 5.1.3, 6.1.1, 6.1.2, 6.3.1, 6.3.4, 6.5.1, 7.3.2, 7.4.3, 7.5.2, 7.6.2, 7.7.1, 8.1.1, 8.2.2, 8.3.1, 8.4.1, 8.4.2, 8.6.4, 8.9.1, 8.11.2, 9.1.3, 9.3.1, 9.4.2, 9.4.2, 9.10.2,

In Public domain. Digitization Muthulakshmi Research Academy

10.1.3, 10.2.1, 10.2.3, 10.3.3, 10.4.3, 10.5.2, 10.5.3, 10.6.3, 10.7.3, 10.8.2, 10.8.3, 10.8.3, 10.8.4, 10.9.3, 10.10.2, 10.10.3, 10.11.1, 10.11.2, 10.11.2

தன்னால் taṉṉāl — inst. 1.11.2

தன்னை taṉṉai — acc. 1.11.2, 3.7.2, 5.9.2, 6.3.1, 6.3.3, 6.10.1, 7.7.4, 7.11.1, 9.11.2, 10.1.2, 10.1.3, 10.1.4, 10.3.2, 10.3.4, 10.4.1, 10.4.3, 10.5.3, 10.6.4, 10.7.3, 10.9.1, 10.9.2, 10.9.3, 10.9.4, 10.10.3, 10.11.1

தன்னொடு taṉṉoṭu — soc. 3.1.2, 3.2.2

தானை tāṉai — TL. army 1.11.3, 5.10.3, 10.11.3

தி/தீ - ti/tī

திகழ் tikaḻ — DEDR 3200: 4. to shine - v.r. 1.11.4, 10.11.4

திகழ tikaḻa — inf. 2.5.3

திகழும் tikaḻum — pey. i.a. 1.7.3, 1.7.4
TL. contain pey. i.a. 1.7.1

திகிரி tikiri — DEDR 3201. the discus 5.9.3

திசை ticai — < Skt. diśā- direction 1.6.2, 1.10.3, 8.2.4

திசையில் ticaiyil — loc. 1.6.2

திசைகளை ticaikaḷai — pl. acc. 8.10.1

திடர் tiṭar — DEDR 3221. rising ground, island 1.11.1

திண் tiṇ — DEDR 3222. strong, robust 5.5.1, 7.4.1, 7.4.1, 8.2.2

திண்ண tiṇṇa — adj. 2.5.2

திரள் tiraḷ — DEDR 3245. 2. to become round - v.r. 10.8.3

திரி tiri — DEDR 3246: 4. to wander about'

திரிதலால் tiritalāl — inst. of v.n. 10.5.4

திரிந்து tirintu — abs. 2.6.3, 2.8.3

திரு tiru — < Skt. śrī- (DBIA 211) holy 1.6.4, 1.10.3, 2.3.3, 2.8.2, 4.2.3, 4.7.3, 4.8.3, 4.10.3, 7.5.1, 7.7.4, 8.3.2, 10.8.2;

In Public domain. Digitization Muthulakshmi Research Academy

	brilliance 6.7.3; fortune 4.4.4, 7.1.4 p.n. Śrī 6.10.1;
திருமாது tiru-mātu	Śrī 2.1.1
திருவிலேன் tiruvilēṉ	I who am unfortunate 7.5.4
திருக்கண்ணபுரத்து tirukkaṇṇa-purattu	p.n. of place. Tirukkaṇṇapuram obl. 8.5.3
திருச்சித்ரகூடம் Tiruccitrakūṭam	p.n. of place Tiruccitrakūṭam 10.1.3, 10.2.3, 10.3.3, 10.4.3, 10.5.3, 10.6.3, 10.7.3, 10.8.3, 10.9.3, 10.10.3, .10.11.1
திருமகளோடு tirumakaḷōṭu	TL. auspicious lady; Lakṣmī soc. 10.7.3
திருப்புகழ்கள் tiruppukaḻkaḷ	TL. songs in praise of a deity 1.8.1
திருமாலே tirumālē	TL. p.n. Tirumāl voc. 4.9.1
திருவரங்க(ம்) tiruvaraṅka(m)	(cf. DBIA 18) p.n. of place Śrīraṅgam 1.1.3
திருவரங்கத்து tiruvaraṅkattu	obl. 1.8.3, 1.9.3, 1.11.1
திரை tirai	DEDR 3245. wave 1.1.3
தில்லை tillai	p.n. of place Tillai 10.1.3, 10.2.3, 10.3.3, 10.4.3, 10.5.3, 10.6.3, 10.7.3, 10.8.3, 10.9.3, 10.10.3, 10.11.1
திறம் tiṟam	DEDR 3260. side, nature, state 4.1.2
திறத்தில் tiṟattil	loc. 3.7.1
திறத்தினில் tiṟattiṉil	loc. 2.10.2
திறத்தே tiṟattē	loc. 3.2.1
திறல் tiṟal	strength, power 2.1.1, 10.9.3, 10.11.1
திறலாள் tiṟalāḷ	pron.n. 3.sg.f. 8.2.2
தீ tī	DEDR 3266. fire 1.2.1
தீ tī	DEDR 3267. evil 9.11.4
தீது tītu	evil, fault 2.6.3, 3.5.1
தீர் tīr	DEDR 3278: 11. tr. to destroy
தீர்க்கும் tīrkkum	pey. i.a. 4.9.1

In Public domain. Digitization Muthulakshmi Research Academy

தீர் tīr	4. intr. to end; to settle
தீர்வன் tīrvaṉ	i.a. 1.sg. 6.8.4
தீர்த்தம் tīrttam	< Skt. tīrtha. pure 8.3.3

து/தூ - tu/tū

துடி tuṭi	DEDR 3294: 11. to quiver
துடிப்ப tuṭippa	inf. 6.2.3
துணை tuṇai	DEDR 3308. comparison 1.5.2
துத்தி tutti	TL. spots on the hood of a cobra 1.1.1
துதங்கள் tutaṅkaḷ	< Skt. stuta- (cf. DBIA 212) verses of praise pl. 1.2.1
தும்புரு tumpuru	< Skt. tumburu- p.n. Tumburu 1.5.1
துயர் tuyar	DEDR 3513. sorrow 1.10.2, 5.4.3, 5.6.3, 5.7.3
துயரம் tuyaram	DEDR 3513. grief 5.1.1, 5.3.3, 10.9.4
துயில் tuyil	DEDR 3291. sleep 6.6.1
துயில் tuyil	3. to sleep
துயின்றவனே tuyiṉṟavaṉē	part.n. p.a. 3.sg.m. voc. 8.10.2
துயின்றுய் tuyiṉṟāy	p.a. 2.sg. 9.3.3
துழாய் tuḻāy	TL cf. < Skt. tulasī- sacred basil 2.8.1
துள்ளு tuḷḷu	DEDR 3364. 5 to jump
துள்ளி tuḷḷi	abs. 1.9.4
துற tuṟa	DEDR 3365: 4. to relinquish, to renounce
துறந்த tuṟanta	pey. p.a. 9.10.3
துறந்து tuṟantu	abs. 1.7.2, 9.10.3, 10.4.1
துறை tuṟai	DEDR 3370. river 10.4.1
துன்னு tuṉṉu	DEDR 3148: 5. to press close, to be crowded
துன்னி tuṉṉi	abs. 4.3.2
[துன்னிட்டு tuṉṉiṭṭu	abs. + iṭu abs. 4.3.2 pressed close]
துன்பம் tuṉpam	DEDR 3372. affliction 1.7.1, 1.10.2, 6.10.4
தூ tū	DEDR 3338. purity 9.7.4

In Public domain. Digitization Muthulakshmi Research Academy

தூடணன் tūṭaṇaṉ	< Skt. dūṣaṇa- p.n. Dūṣaṇa 10.5.2
தூண் tūṇ	DEDR 44. pillar 1.2.4
தூதியோடு tūtiyōṭu	< Skt. dūtī- female messenger soc. 6.4.3
தூவு tūvu	DEDR 3394: 5. to bestrew
தூய் tūy	abs. 1.4.4
தூவி tūvi	abs. 1.6.2
தூர் tūr	DEDR 3390: 4. to be extinguished
தூராத tūrāta	neg. pey. 1.9.1

தெ/தே - te/tē

தெய்வ(ம்) teyva(m)	< Skt. daiva- divine 7.5.4, 7.11.2
தேவரை tēvarai	< Skt. deva- (DBIA 219) god h. acc. 8.10.1
தெவ்வர் tevvar	TL pron. n. 3.h. foes 10.3.3
தெள் teḷ	DEDR 3433: 9. to become clear - v.r. 1.1.3
தெளி teḷi	4. to become clear - v.r. 1.6.2
தென் teṉ	DEDR 3449. south 1.10.3, 2.1.1, 2.5.2, 8.1.2
தென்ன teṉṉa	ideophone teṉṉa 4.6.3
தேட்டு tēṭṭu	DEDR 3456. seeking 2.1.1
தேர் tēr	DEDR 3459. chariot 9.2.2
தேவகி tēvaki	< Skt. devakī- p.n. Devakī 7.11.2
தேன் tēṉ	DEDR 3268 (a). honey 4.2.3, 4.7.3, 9.10.1
தேனினை tēṉiṉai	acc. 2.1.1

தொ/தோ - to/tō

தொகு toku	DEDR 3476: 6. to be assembled
தொக்கு tokku	abs. 5.8.1
தொடு toṭu	DEDR 3480: 6. to take hold of
தொட்டு toṭṭu	abs. 7.8.1
தொடர் toṭar	DEDR 3480: 4. to follow uninterruptedly
தொடர toṭara	inf. 8.6.1

In Public domain. Digitization Muthulakshmi Research Academy

தொடு toṭu	DEDR 3528: 6. to dig out - v.r. 5.8.1
தொண்டர் toṇṭar	TL servants pron.n. 3.h. 1.7.2, 1.9.1, 1.10.2, 2.2.3, 2.3.4, 2.4.4, 2.8.4, 2.10.4
தொண்டர்க்கு toṇṭarkku	dat. 2.6.4
தொண்டர்கள் toṇṭarkaḷ	pl. 2.10.4
தொண்டீர் toṇṭīr	voc. 10.10.4
தொத்து tottu	DEDR 3487. bunch of flowers 10.4.1
தொல் tol	DEDR 3516. ancient 1.5.2, 1.5.2, 1.7.2, 8.6.1, 10.4.1, 10.8.2
தொல்லை tollai	ancientness 7.8.4
தொழு toḻu	DEDR 3525: 1. to worship, to pay homage to
தொழுது toḻutu	abs. 1.3.2, 2.4.3, 9.1.1
தொழுகை toḻukai	worshipping 7.8.4
தொழுத்தை toḻuttai	DEDR 3524. immoral woman, maidservant 9.10.2
தோடு tōṭu	TL. flower 2.2.1
தோத்திரத்தால் tōttirattāl	< Skt. stotra- verse of praise inst. 1.5.2
தோய் tōy	DEDR 3556: 4. to reach, to associate with- v.r. 5.2.3
தோய்ந்த tōynta	pey. p.a. 7.8.2
தோய் tōy	TL. 4. to curdle
தோய்த்த tōytta	pey. p.a. 2.4.1
தோய்ந்தது tōyntatu	v.n. 2.2.1
தோள் tōḷ	DEDR 3564. shoulder, arm 2.2.1, 2.4.2, 6.6.1, 7.4.1, 9.7.3, 9.9.4, 9.11.2, 10.5.1, 10.10.2
தோளா tōḷā	pron.n. 3.sg.m. voc. 9.3.2
தோளி tōḷi	pron.n. 3.sg.f. 9.4.2
தோன்று tōṉṟu	DEDR 3566: 5. to appear
தோன்ற tōṉṟa	inf. 1.3.3, 10.10.2
தோன்றி tōṉṟi	abs. 10.1.2
தோன்றிற்று tōṉṟiṟṟu	v.n. 10.11.2

In Public domain. Digitization Muthulakshmi Research Academy

ந/நா - na/nā	
நகர் nakar	< Skt. nagara- city, town. 1.1.3, 3.6.3, 8.10.2, 10.1.3, 10.2.3, 10.3.3, 10.4.3, 10.5.3, 10.6.2, 10.6.3, 10.8.3, 10.7.3, 10.9.3, 10.10.3, 10.11.1
நகர்க்கு nakarkku	dat. 6.10.3,7.11.1, 8.6.2, 8.7.4
நகரத்து nakarattu	obl. 10.1.1
நகரை nakarai	acc. 9.10.3
நகரம் nakaram	city, town 9.1.1, 10.4.1
நகு naku	DEDR 3569: 6. to bloom, to open - v.r. 9.10.1
நகை nakai	v.r. 10.2.3 tooth 2.7.1 smile 7.7.3
நங்கை naṅkai	DEDR 3015 (a). lady 7.5.4
நஞ்சம் nañcam	DEDR 3580. poison 7.10.2
நஞ்சை nañcai	acc. of nañcu poison 6.4.2
நட்டம் naṭṭam	< Skt. nāṭya- dance 2.9.2
நட naṭa	DEDR 3582: 12. to walk
நட naṭa	ipt. 6.5.4
நடந்தஉன naṭantaṉai	p.a. 2.sg. 9.2.4
நடை naṭai	pace, walk, gait 1.11.4, 6.4.1, 9.6.3, 9.6.3
நடையால் naṭaiyāl	inst. 7.6.1
நடுங்கு naṭuṅku	DEDR 3585: 5. to shiver
நடுங்கி naṭuṅki	abs. 6.1.3
நடுவுபாட்டு naṭuvupāṭṭu	DEDR 3584. central place, middle obl. 1.11.1
நண்ணு naṇṇu	DEDR 3588: 5. to reach, to be attached to
நண்ணார் naṇṇār	neg. i.a. 3.h. 5.10.4
நண்ணுவார் naṇṇuvār	i.a. 3.h. 1.11.4, 7.11.4, 10.11.4
நதி nati	< Skt. nadī- river 8.10.3
நந்தன் nantaṉ	< Skt. nanda- Nanda p.n. 7.3.4
நம்பி nampi	DEDR 3085. lord 6.5.4,
நம்பிக்கு nampikku	dat. 8.5.1

In Public domain. Digitization Muthulakshmi Research Academy

நம்பீ nampī	voc. 6.7.4
நய naya	DEDR 3602: 12 & 4. to long for
நயந்த nayanta	pey. p.a. 5.10.2
நயந்து nayantu	abs. 6.10.1
நரகம் narakam	< Skt. naraka- hell 5.10.4
நரகாந்தகன் narakāntakaṉ	< Skt. naraka+antaka- pron.n. 3.sg.m. destroyer of hell 3.3.4
நரம்பு narampu	DEDR 2903. nerve 7.10.1
நல் nal	DEDR 3610. good, fine, beautiful 1.8.1, 2.6.3, 2.7.1, 3.3.3, 3.5.1, 5.10.4, 6.9.1, 7.3.1, 7.3.4, 7.9.3, 7.11.4, 8.1.3, 8.10.3, 8.11.1, 9.1.4, 10.3.1, 10.3.2, 10.11.4
நல்ல nalla	adj. 7.10.4
நலம் nalam	goodness 1.11.4, 10.11.4
நன்கு naṉku	adv. well 6.4.4
நன்று naṉṟu	adv. well 9.1.4
நவில் navil	TL. (cf. DEDR 3616) 3. to practise
நவிலும் navilum	pey. i.a. 4.11.3, 8.11.3
நறும் naṟum	DEDR 2918. perfume 2.8.1, 6.9.3, 8.9.1, 9.7.1
நா nā	DEDR 3633. tongue 2.4.3
நாகம் nākam	< Skt. nāga- serpent 1.2.1
நாதன் nātaṉ	< Skt. nātha- lord 2.10.1
நானிலத்தை nāṉilattai	TL. earth, as consisting of the four kinds of tracts acc. 9.1.4
நாம் nām	DEDR 3647+5154. pers.pron. 1.pl. (inclusive) we 2.2.4, 6.7.1
நங்கள் naṅkaḷ	1.pl. obl. of we. our 7.3.4
நாயகன் nāyakaṉ	< Skt. nāyaka- master 2.10.3
நார் nār	DEDR 3651. fibre 7.10.1
நாரணன் nāraṇaṉ	< Skt. nārayaṇa- p.n. Nārāyaṇa 1.11.4, 3.3.4, 7.11.4, 10.11.4

In Public domain. Digitization Muthulakshmi Research Academy

நாரணா nāraṇā — voc. 2.4.3

நாரதன் nāratan — < Skt. nārada- Nārada p.n. 1.5.1

நாவு nāvu — DEDR 3633. tongue 1.4.4

நாவினால் nāviṉāl — inst. 1.3.1

நாள் nāḷ — DEDR 3656. day 1.1.4, 1.2.4, 1.3.4, 1.4.4, 1.5.4, 1.6.4, 1.7.4, 1.8.4, 1.9.4, 1.10.4, 6.7.4, 6.8.4, 6.9.4, 7.10.3, 9.9.1, 10.1.4

நாளும் nāḷum — adv. daily, all the time 1.9.2, 6.6.3, 10.10.4

நான் nāṉ — DEDR 5160. pers.pron. 1.sg. I 6.2.2, 6.2.4, 6.5.2, 6.8.4, 9.1.4, 9.10.3

நான்கு nāṉku — DEDR 3655. four 1.3.1, 10.10.2

நி/நீ - ni/nī

நிரை nirai — TL. (DEDR 3673) herd of cows 2.2.2

நில் nil — DEDR 3675: 3. to remain, to stand; to be steadfast

நில்லாது nillātu — neg. 3.sg.n. 7.4.4

நிற்க niṟka — inf. 3.5.1, 5.8.2

நிற்கும் niṟkum — pey. i.a. 1.7.4, 3.2.1, 4.4.4, 4.5.4, 9.4.4

நிற்பவர் niṟpavar — part.n. i.a. 3.h. 2.7.4

நிற்பன் niṟpaṉ — fut. 1.sg. 5.9.4

நின்ற niṉṟa — pey. p.a. 1.3.2, 1.7.2

நின்றாய் niṉṟāy — p.a. 2.sg. 6.4.2

நின்றாயை niṉṟāyai — part.n. p.a. 2.sg. acc. 9.1.2

நின்றான் niṉṟāṉ — p.a. 3.sg.m. 10.10.4

நின்று niṉṟu — abs. 1.2.4, 2.5.3, 2.9.1, 7.5.3

நின்றேன் niṉṟēṉ — p.a. 1.sg. 6.1.4, 6.5.2, 6.5.3

நிலம் nilam — DEDR 3676. earth 2.3.1

நிலத்தில் nilattil — loc. 9.8.4

நிலத்தை nilattai — acc. 9.2.1

நிலத்தார்க்கு nilattārkku — pron.n. 3. h. dat. 10.4.4

நிலா nilā — DEDR 3754. moonlight 7.4.1

In Public domain. Digitization Muthulakshmi Research Academy

நிலை nilai	DEDR 3675. firm 1.7.2 state 4.8.4, 7.8.2
நிறம் niṟam	DEDR 3680. colour, lustre. pron 1.7.4, 6.8.3
நிறத்து niṟattu	obl. 7.1.2
நிறத்தாய் niṟattāy	pron.n. 2.sg. = voc. 5.8.3
நிறை niṟai	DEDR 3682. splendour 10.9.2
நிறை niṟai	4. to be satisfird
நிறைய niṟaiya	inf. 7.1.3
நினை niṉai	DEDR 3683: 4. to think, to know
நினைந்த niṉainta	pey. p.a. 7.4.3
நினைந்து niṉaintu	abs. 1.9.2, 2.2.2, 2.5.4, 5.1.4
நீ nī	DEDR 3684. pers.pron. 2.sg. you 5.2.3, 5.4.3, 5.10.1, 6.2.4, 6.4.4, 6.5.3, 6.5.4, 6.6.2, 6.6.4, 6.6.4, 6.7.1, 6.7.2, 6.8.3, 7.10.2, 9.4.4, 9.10.3
நின் niṉ	obl. 4.9.2, 7.5.1, 7.3.3, 7.7.4, 9.8.3, 9.8.3
நின்னை niṉṉai	acc. 5.9.1, 5.9.4, 9.9.4
நீர் nīr	pers.pron. 2.h. 9.7.4, 10.10.4
நீக்கு nīkku	DEDR 3685: 5. to remove
நீக்கி nīkki	abs. 10.5.2
நீடு nīṭu	DEDR 3692: 5. to grow long - v.r. 2.2.2
நீதியாரோடு nīti-y-ār-oṭu	pron.n of nīti (< Skt. nīti- rule) 3.h. soc. those of the rule 3.5.2
நீர் nīr	< Skt. nīra- water 1.1.3, 1.7.4, 2.2.4, 2.3.3, 7.1.2, 7.2.2
நீழல் nīḻal	DEDR 3679. shade, shadow 6.8.1, 9.3.3
நீள் nīḷ	DEDR 3692. length, extension 4.3.2, 5.3.1, 5.9.1, 7.1.1, 8.5.4, 9.8.3

நு/நூ - nu/nū

நுண் nuṇ	DEDR 3700. fine, slender 4.6.1, 6.5.1, 9.8.2
நுதி nuti	TL. tip 9.5.1
நூறு nūṟu	DEDR 3729. hundred 1.2.1

In Public domain. Digitization Muthulakshmi Research Academy

நூல் nūl	DEDR 3726. cotton thread, treatise 4.11.4, 8.11.4
நூலின் nūliṉ	abl. 3.2.1
நெகிழ் nekiḻ நெகிழ்ந்தாய் nekiḻntāy	DEDR 2923: 4. to slip off p.a. 2.sg. 6.8.2

நெ/நே - ne/nē

நெஞ்சம் neñcam	DEDR 3736. heart 2.4.4, 2.6.4, 2.7.4, 2.8.4, 9.4.4
நெஞ்சு neñcu நெஞ்சில் neñcil நெஞ்சினர் neñciṉar	heart 7.10.1 loc. 2.5.3 pron.n. 3.h. 2.7.3
நெடு(ம்) neṭu(m)	DEDR 3738. tall, long, large, boundless 1.8.1, 1.8.3, 9.1.2, 9.2.3, 9.3.1, 9.4.3, 9.9.4, 10.1.1, 10.1.3, 10.3.1, 10.3.3, 10.5.1, 10.7.2, 10.8.1, 10.10.2
நெடியானே neṭiyāṉē	pron.n. 3.sg.m. voc. 4.9.2
நெடுமால் neṭumāl	p.n. Viṣṇu, as the tall one 9.11.1
நெய் ney	DEDR 3746. oil 9.2.3
நெருடு neruṭu நெருடா neruṭā	DEDR 2927: 5. to rub inf. 7.7.2
நெளி neḷi நெளிப்பது neḷippatu	DEDR 2933: 11. to twist v.n. 7.8.3
நெற்றி nerṟi நெற்றியில் nerṟiyil	DEDR 3759. forehead 1.1.1 loc. 7.5.1
நெறி neṟi	DEDR 2934. path, precept 2.6.3, 3.5.1, 4.8.4, 9.11.4
நெறிக்கண் neṟikkaṇ	loc. 1.7.2
நேர் nēr	DEDR 3770. comparison 10.4.4
நேர் nēr நேரிழை	DEDR 3771. fineness, slenderness 3.2.1 nēriḻai (nēr+iḻai) TL. lady, as adorned with fine jewels 9.2.3

In Public domain. Digitization Muthulakshmi Research Academy

நோ - nō

நோக்கம் nōkkam	DEDR 3794. eye, look, gaze 7.7.4
நோக்கு nōkku	ib. 7.8.3, 10.5.2
நோக்கு nōkku	5. to see
நோக்கி nōkki	abs. 1.10.3, 5.3.4, 7.2.1
நோக்கும் nōkkum	pey. i.a. 5.3.1, 7.8.3
நோக்காது nōkkātu	neg. abs. 5.3.3
நோக்காய் nōkkāy	neg. 2.sg. 5.3.2
நோய் nōy	DEDR 3793. malady, pain 9.5.2
நோயாளன் nōyāḷaṉ	pron.n. 3.sg.m. 5.4.2
நோ nō	13. to feel pain, to be grieved
நோவ nōva	inf. 9.10.1

ப/பா - pa/pā

பகர் pakar	DEDR 3804: 4. to say
பகரும் pakarum	pey. i.a. 4.4.3
பகை pakai	DEDR 3808. enmity 10.3.2, 10.10.1
பசி paci	DEDR 3825 (a). hunger 9.5.2
பட்டு paṭu	DEDR 3853: 6. to endure
பட்டது paṭṭatu	v.n. enduring 6.7.4
படர் paṭar	DEDR 3844: 4. to run, to expand - v.r. 8.5.1
படர paṭara	TL. to reach inf. 9.1.2
படி paṭi	DEDR 3850. step 4.9.4
படை paṭai	DEDR 3860. weapons 10.11.3
படை paṭai	DEDR 3853: 11. to create
படைத்தவனே paṭaittavaṉē	part.n. p.a. 3.sg.m. voc. 8.2.1, 8.4.1, 8.10.1
பண் paṇ	TL. music 4.4.3, 4.6.3; a type of melody 4.4.3
பண்டையோம் paṇṭaiyōm	pron.n. of paṇṭai old 1.pl. 6.7.1
பணம் paṇam	< Skt. phaṇa- hood 1.1.1

In Public domain. Digitization Muthulakshmi Research Academy

பத்தர்கள் pattarkaḷ	< Skt. bhakta- devotees pl. 4.11.4, 8.11.4
பத்தி patti	< Skt. bhakti- devotion 2.6.2, 10.4.2
பத்து pattu	DEDR 3918. ten 1.11.4, 5.10.4, 6.10.4, 8.11.4, 10.11.4
பந்தல் pantal	DEDR 3922. pandal 6.8.1
பய paya	DEDR 3937: 12. to produce, to beget
பயந்த payanta	pey. p.a. 9.1.3
பயன் payaṉ	< Skt. phala- object, use 2.1.4
பயில் payil	TL (cf. DEDR 3942: 3). to abide - v.r. 1.4.3
பரத்தர் parattar	pron.n. of para (< Skt. superior, greatest) those who are God's 3.h. 3.6.1
பரத parata	< Skt. bharata- Bharata p.n. 8.5.1
பரதனுக்கு parataṉukku	dat. 10.4.2
பர para	DEDR 3949: 12. to spread
பரந்து parantu	abs. 1.2.2, 5.8.1
பரல் paral	DEDR 3959. pebble, stone 9.5.1
பரவை paravai	DEDR 3949. sea 1.9.3
பருகு paruku	DEDR 3975: 5. to drink
பருகுவேற்கு parukuvēṟku	part.n. i.a. 1.sg dat. 7.4.3
பருகுவோம் parukuvōm	hab.fut. 1.pl. 10.8.4
பல pala	DEDR 3987. many 1.9.1
பலர் palar	pron.n. 3.h. many 6.1.1
பவள(ம்) pavaḷa(m)	< Skt. pravāla- red coral 4.4.1, 4.9.4, 4.10.3, 10.8.3
பழி paḻi	DEDR 4002. blame 9.8.3
பள்ளிகொள் paḷḷikoḷ	TL.2. to sleep
பள்ளிகொள்ளும் paḷḷikoḷḷum	pey. i.a. 1.1.3, 1.2.3/4, 1.3.3, 1.4.3, 1.5.3, 1.7.3, 1.8.3, 1.9.3, 1.10.3, 1.11.1
பள்ளியினுய் paḷḷiyiṉāy	pron.n. of paḷḷi bed. 2.sg. voc. 6.7.1
பற்று paṟṟu	DEDR 4034: 5. to grasp, to be fitting

In Public domain. Digitization Muthulakshmi Research Academy

பற்ரு parrā	neg. pey. p.a. 9.8.2
பற்றி parri	abs. 1.2.4
பற்று parru	TL. attachment, affection, support 1.4.3, 5.3.2, 5.3.2, 5.10.2, 9.8.3
பறவை paṟavai	DEDR 4020. bird 1.8.2, 5.5.4
பன்னு paṉṉu	TL. 5. to weave, to spin, to sing
பன்னிய paṉṉiya	pey. p.a. 4.11.4, 8.11.4
பனி paṉi	DEDR 4035. tears 2.9.1 dew 6.1.3
பாங்கர் pāṅkar	DEDR 4053. place 10.3.3
பாங்கு pāṅku	agreeableness 4.11.4, 8.11.4
பாடு pāṭu	DEDR 4065: 5. to sing, to hum
பாடி pāṭi	abs. 1.9.1, 2.2.3, 2.3.2, 2.8.3, 2.9.2
பாடும் pāṭum	pey. i.a. 4.4.3, 4.6.3, 8.4.3
பாடலொடு pāṭaloṭu	v.n. soc. 4.6.2
பாத(ம்) pāta(m)	< Skt. pāda- foot 2.6.2
பாதுகம் pātukam	< Skt. pādukā- shoe, sandal 10.4.2
பாய் pāy	DEDR 4087. to pierce, to flow
பாய pāya	inf. 9.5.1
பாயும் pāyum	pey. i.a. 4.7.4, 8.10.3
பார் pār	DEDR 3949. earth 8.5.1
பாரினொடு pāriṉāroṭu	pron.n. 3.h. soc. 3.3.2
பார் pār	DEDR 4091: 11. to look
பார்த்து pārttu	abs. 5.7.2, 6.1.4
பார்ப்பன் pārppaṉ	i.a. 1.sg. 5.4.4
பார(ம்) pāra(m)	< Skt. bhāra- burden 1.7.1
பால் pāl	DEDR 4096. milk 2.4.1, 4.4.1
பாலில் pālil	loc. 6.4.1
பால் pāl	TL. side 5.3.2, 5.4.1, 5.7.4, 6.3.1
பாலகன் pālakaṉ	< Skt. bālaka- infant 8.7.1

In Public domain. Digitization Muthulakshmi Research Academy

பாவி pāvi	< Skt. pāpin- (cf. DBIA 266) sinner 9.5.4
பாவிகள் pāvikaḷ	pl. 2.6.2
பாவியேன் pāviyēṉ	pron.n. 1.m.sg. 7.4.4, 9.5.3
பாவினை pāviṉai	DEDR 4065. acc. of pā song 1.4.3

பி/பீ - pi/pī

பிடி piṭi	DEDR 4148: 11. to carry
பிடித்து piṭittu	abs. 4.3.4
பித்தர் pittar	DEDR 4042. madman 3.h. 2.9.4, 2.9.4, 2.9.4
பித்தன் pittaṉ	3.sg.m. 3.3.4, 3.5.4, 3.6.4, 3.7.4, 3.9.2, 6.4.2
பிரமன் piramaṉ	< Skt. brahmā- Brahmā p.n. 4.3.1, 4.8.1
பிரான் pirāṉ	DEDR 4411. lord 2.4.2, 2.6.1
பிரானுக்கு pirāṉukku	dat. 3.6.4, 3.7.4, 3.8.4
பிரி piri	DEDR 4176: 4. to become parted
பிரிந்தான் pirintāṉ	part.n. p.a. 3.sg.m. 10.9.3
பிரியல் piriyal	v.n. 10.6.1
பிள்ளை piḷḷai	DEDR 4198. child, son 7.9.3, 7.11.2
பிள்ளாய் piḷḷāy	voc. 7.7.1
பிள்ளைமை piḷḷaimai	childhood 7.4.4
பிள piḷa	DEDR 4194: 4. to split, to rip
பிளந்து piḷantu	abs. 1.4.1
பிளவு piḷavu	splitting 9.4.4
பிற்றை piṟṟai	DEDR 4205. next day, afterwards 6.6.3
பிற piṟa	DEDR 4422: 4. to be born
பிறக்கும் piṟakkum	pey. i.a. 4.2.4
பிறப்பேன் piṟappēṉ	i.a. 1.sg. 4.1.4
பிறப்பு piṟappu	birth 9.9.4
பிறப்பில் piṟappil	birth loc. 2.6.4
பிறவி piṟavi	birth 4.1.1
பிறங்கல் piṟaṅkal	DEDR. mountain 1.2.3
பிறர் piṟar	DEDR 4333. other man, stranger h. 6.4.2

In Public domain. Digitization Muthulakshmi Research Academy

பிறை piṟai	DEDR 4422. the crescent moon 4.8.1, 7.4.2
பின்னு piṉṉu	DEDR 4207: 5. to plait
பின்னி piṉṉi	abs. 4.3.1
[பின்னிட்ட piṉṉiṭṭa	abs. + iṭu pey. to be plaited 4.3.1]
பின் piṉ	DEDR 4205. after, behind 8.6.1
பின்பு piṉpu	behind, after. 9.2.3
பீலி pīli	DEDR 4226. peacock's feather 6.9.1

பு/பூ - pu/pū

புக puka	inf. 4.3.4
புகல் pukal	v.n. 4.3.2
புகழ் pukaḻ	DEDR 4235. fame 8.1.1, 8.3.2
புகு puku	DEDR 4238: 6. to enter
புக்க pukka	inf. 9.9.3, 9.11.1
புக்கது pukkatu	v.n. p.a. 10.11.2
புக்கிலன் pukkilaṉ	neg. 1.sg. 5.8.4
புக்கு pukku	abs. 5.8.2, 5.8.4, 6.2.2, 6.8.2, 10.4.2
புடை puṭai	DEDR 4255. side 5.2.3, 8.1.3, 8.11.1, 10.1.1
புண்டரிக puṇṭarika	< Skt. puṇḍarīka- lotus 8.2.1
புண்ணியனே puṇṇiyaṉē	< Skt. puṇya- pure one. pron.n. 3.sg.m. voc. 5.8.4
புணர் puṇar	4160: 4. to unite with
புணர்தி puṇarti	abs. 6.3.3
புணர puṇara	inf. 6.8.2, 6.9.2
புதல்வன் putalvaṉ	cf. DEDR 4508. son 9.7.3
புதல்வனை putalvaṉai	acc. 9.8.1
புரள் puraḷ	DEDR 4285: 2. to roll
புரளும் puraḷum	pey. i.a. 1.9.4
புரி puri	DEDR. 4177: 5. to curl - v.r. 6.3.3
புரி puri	DEDR 4287: 5. to desire
புரிந்து purintu	abs. 4.11.2

In Public domain. Digitization Muthulakshmi Research Academy

புரிசை puricai — < Skt. puriśaya- wall 10.3.3

புரை purai — TL. 4. to resemble - v.r. 2.7.1, 7.4.1

புலம்பு pulamu — DEDR 4304: 5. to wail, to lament
புலம்பல் pulampal — v.n. 7.11.2, 9.11.2
புலம்பிய pulampiya — pey. p.a. 7.11.2, 9.11.2

புலர் pular — DEDR 4305: 4. to dawn
புலர pulara — inf. 6.1.4

புலன்கள் pulaṉkaḷ — TL. senses pl. 1.7.1

புவனி puvaṉi — < Skt. bhuvana- earth 8.2.1

புள்ளுவம் puḷḷuvam — TL. falsehood 6.7.4

புறம் puṟam — DEDR 4333. outside 1.8.2, 5.8.2

புன் puṉ — DEDR 4310. tawny colour 9.7.1

புனை puṉai — DEDR 4340: 4. to adorn
புனைந்து puṉaintu — abs. 9.7.1

பூ(ம்) pū(m) — DEDR 4345. flower 1.2.3, 4.2.3, 4.7.3, 6.1.1, 6.2.3, 6.9.2, 9.7.1, 10.4.1

பூதலத்தில் pūtalattil — < Skt. bhūtala- earth loc. 1.9.4

பூண் pūṇ — DEDR 436.: 7 to wear - v.r. 10.9.2

பூந்துகில் pūntukil — TL. gold cloth 9.7.1

பூவை pūvai — TL. bush myna 9.8.1

பெ/பே/பை - pe/pē/pai

பெய் pey — DEDR 4407: 1. tr. to place
பெய்து peytu — abs. 6.9.2

பெரு(ம்) peru(m) — DEDR 4411. adj. big, great 1.1.2, 1.1.3, 1.10.1, 1.10.4, 2.7.2, 2.8.2, 3.9.2, 4.8.2, 7.3.2, 8.3.2, 9.5.3, 10.8.2

பெறு peṟu — DEDR 4422. to get, to beget, to bear
பெற்ற peṟṟa — pey. p.a. 9.5.3, 10.4.4

In Public domain. Digitization Muthulakshmi Research Academy

பெற்றது perṟatu	p.a. 3.sg. 7.6.4
பெற்றனன் perṟaṉaṉ	p.a. 3.sg.m. 7.3.4
பெற்ருய் perṟāy	p.a. 2.sg. 9.8.4, 7.10.4
பெற்ருர் perṟār	part.n. p.a. 3.h. 9.8.1
பெற்ருலும் perṟālum	conc. 4.10.2
பெற்ருள் perṟāḷ	p.a. pl. 3.sg.f. 7.5.4
பெற்றிலன் perṟilaṉ	neg. 3.sg.m. 7.3.4
பெற்றிலன் perṟilaṉ	neg. 1.sg. 7.2.4
பெற்றிலேன் perṟilēṉ	neg. 1.sg. 7.5.4, 7.6.2, 7.6.4, 7.9.4
பெற pera	inf. 9.9.4
பெறில் peril	cond. 2.2.4
பெறுவேன் peṟuvēṉ	i.a. 1.sg. 4.3.4, 9.9.4
பேசு pēcu	DEDR 4430: 5. to say, to speak
பேசாது pēcātu	neg. abs. 6.7.4
பேசி pēci	abs. 3.8.2
பேதை pētai	DEDR 4437. woman, as simple-minded 3.5.4
பேதைக்கு pētaikku	dat. 6.3.2
பேய் pēy	DEDR 4438. fiend 3.4.3, 6.4.2
பேய்ச்சி pēycci	f. demoness 7.10.1
பேயர் pēyar	pron.n.3.h. demoniacs 3.8.2
பேயன் pēyaṉ	pron.n. 3.sg.m. 3.8.2, 3.8.4
பேர் pēr	DEDR 4411. adj. great 2.3.2, 7.7.2
பை pai	TL. hood of cobra 6.7.1
பை(ம்) pai(m)	DEDR 3821. greenness 5.7.1

பொ/போ - po/pō

பொங்கு poṅku	(cf. DEDR 4469) 5. to have splendour - v.r. 6.9.2
பொடி poṭi	DEDR 4481. dust 2.2.3, 7.6.2
பொய் poy	DEDR 4531. falsehood, counterfeit 2.5.1, 6.3.2, 6.7.4, 6.8.3
பொய்யை poyyai	acc. 6.1.2

In Public domain. Digitization Muthulakshmi Research Academy

பொரு poru	DEDR 4540: 1. to fight - v.r. 6.6.1
பொருட்டா poruṭṭā	DEDR 4544. for the sake of 9.4.2
பொருந்து poruntu	DEDR 4541: 5. to join, to consent
பொருந்தார் poruntār	neg. part.n. 3.h. enemies 9.5.1
பொலி poli	DEDR 4551: 4. to shine
பொலிந்த polinta	pey. p.a. 7.4.2
பொலியும் poliyum	pey. i.a. 7.2.2
பொழி poḻi	DEDR 4556: 4. intr. to overflow 10.2.1
[பொழிதர poḻitara	inf. + taru inf.10.2.1]
பொழில் poḻil	DEDR 4558. flower-garden, grove 1.6.3, 5.1.2
பொழுது poḻutu	DEDR 4559. time 1.7.2
பொழுதினில் poḻutiṉil	loc. 6.10.2
போது pōtu	time 6.5.2
பொன் poṉ	DEDR 4570. gold, excellence 1.3.2, 4.3.4, 4.6.4, 4.10.2, 4.10.4, 4.11.2, 6.5.2, 6.8.3, 8.1.2, 9.8.1, 10.8.1
பொன்னி poṉṉi	TL. p.n. the river Kāverī 1.1.3, 1.7.3, 1.11.1, 2.3.2
போ pō/ போகு pōku	DEDR 4572: 4&5. to go, to reach a final destination - v.r. 9.4.3
போ pō	ipt. 9.4.1
போகு pōku	ipt. 6.7.4, 9.1.2, 9.4.1
போக pōka	inf. 9.2.3, 9.4.4
போகாது pōkātu	neg. abs. 9.4.4
போகின்ற pōkiṉṟa	pey. pr. 6.5.2
போகின்றாய் pōkiṉṟāy	pr. 2.sg. 9.5.3
போகின்றேன் pōkiṉṟēṉ	pr. 1.sg. 9.10.4
போதியேலும் pōtiyēlum	DEDR 4572. conc. even if you go 6.8.3
போய் pōy	DEDR 4572. abs. 2.5.3, 5.5.2, 5.5.3, 6.6.2, 9.3.3, 10.4.2
போக்கு pōkku	to cause to go
போக்க pōkka	inf. 9.8.3

In Public domain. Digitization Muthulakshmi Research Academy

போக்கி pōkki — abs. 9.8.2

போகத்தை pōkattai — < Skt. bhoga- (DBIA 279) pleasure acc. 6.4.4

போதகம் pōtakam — < Skt. potaka- elephant calf 7.1.2

போதரு pōtaru — 13. to come

போதராது pōtarātu — fut. 3.sg.n. it will not come 6.9.4

போர் pōr — DEDR 4540. war 1.9.4, 2.5.1

போல் pōl — DEDR 4597: 3. to be similar - v.r. 1.2.2, 2.3.3, 4.7.1, 5.2.2, 5.4.2, 5.7.2, 5.8.2, 5.9.2, 6.1.3, 7.5.2, 7.7.2, 9.4.2, 9.5.1, 9.6.3, 9.8.1

போல pōla — inf. 7.2.2

போன்று pōṉṟu — abs. like 5.1.4, 5.3.4

போன்றேன் pōṉṟēṉ — part.n. p.a. 1.sg. 5.5.4

ம/மா - ma/mā

மக்கள் makkaḷ — DEDR 4616. child pl. 10.8.2

மகள் makaḷ — daughter 9.5.3

மகளிர் makaḷir — TL. women pl. 7.3.1

மகன் makaṉ — son 7.1.3, 9.8.3, 9.9.4, 10.11.2

மகனே makaṉē — voc. 9.1.4, 9.4.3, 9.5.3

மகனை makaṉai — acc. 9.6.4

மகிழ் makiḻ — DEDR 4618: 4. to rejoice

மகிழும் makiḻum — pey. i.a. 1.10.2

மங்கல(ம்) maṅkala(m) — < Skt. maṅgala- auspicious 6.9.1

மங்கை maṅkai — DEDR 4625. woman 2.2.1, 2.10.1, 6.3.3, 6.10.1

மடவாள் maṭavāḷ — DEDR 4647. woman 6.2.1

மண் maṇ — DEDR 4666. the earth 1.10.1, 2.3.2, 4.2.2

மண்ணில் maṇṇil — soil loc. 7.6.2

மண்ணுலகில் — TL. earth loc. 1.10.1

மண்டலத்தொடு maṇṭalattoṭu — < Skt. maṇḍala- orb soc. 3.4.2

மண(ம்) maṇa(m) — Not TL. p.n. Maṇam 1.2.4

மணல் maṇal — DEDR 4666 (b). sand 6.1.4

In Public domain. Digitization Muthulakshmi Research Academy

மணவாளன் maṇavāḷaṉ — DEDR 4667. husband 3.5.4
மணவாளா maṇavāḷā — voc. 8.4.2

மணி maṇi — <Skt. maṇi- jewel, gem, sapphire, pearl 1.5.3, 1.5.4, 7.5.1, 8.1.1, 8.7.3, 10.9.2, 10.2.4, 10.8.1, 10.10.2
மணிகள் maṇikaḷ — pl. 1.1.1
மணியை maṇiyai — acc. 1.1.4

மத(ம்) mata(m) — < DEDR 4687. must 4.5.1

மதலாய் matalāy — DEDR 4689. prop, support voc. 8.3.1, 8.4.2, 8.9.1, 9.3.1

மதி mati — < Skt. mati- (DBIA 284) mind 1.6.2

மதி mati — DEDR 4691. moon, full moon 1.6.4, 4.7.1, 7.4.1

மதி mati — TL. 11. to value
மதியோம் matiyōm — neg. 1.pl. 10.8.4

மதிள் matiḷ — DEDR 4692. wall round a fort, rampart, fortification 1.5.3, 2.5.2, 5.2.3, 8.1.3, 8.8.1, 8.9.2, 8.11.1, 10.1.1

மந்திரம் mantiram — < Skt. mantra-. mantra 10.2.2

மயில் mayil — DEDR 4062. peacock 6.9.1

மரம் maram — DEDR 4711(a). tree 2.2.2
மரத்தின் marattiṉ — obl. 9.3.3

மரி mari — TL. (< Skt. mara-). 11. to die
மரிய mariya — inf. 10.5.3

மருகா marukā — DEDR 4715. son-in-law voc. 8.3.2
மருகியை marukiyai — n.f.sg. daughter-in-law acc. 9.8.2

மருங்கு maruṅku — DEDR 4717. side, waist 8.9.3
மருங்கில் maruṅkil — loc. 6.6.4
மருங்குல் maruṅkul — waist 9.8.2

மருத்துவன் maruttuvaṉ — DEDR 4719. physician 5.4.1

In Public domain. Digitization Muthulakshmi Research Academy

மருந்தே maruntē	medicine, remedy voc. 8.6.2
மருது marutu	DEDR 4718. the Arjun tree 6.3.4
மருவு maruvu	DEDR 4722: 5. to approach, to join together, to embrace - v.r. 7.5.1, 9.7.1, 10.6.1, 10.6.2
மருவி maruvi	abs. 6.3.2, 7.2.1
மருவும் maruvum	pey. i.a. 8.4.4
மல் mal	DEDR 4729. strength 9.3.2
மல்லை mallai	richness 7.11.1
மல் mal	DEDR 4730. wrestling, wrestler 6.6.1
மல்கு malku	DEDR 4729: 5. to abound - v.r. 1.5.3
மல்க malka	inf. 1.7.4
மலி mali	4. to abound - v.r. 8.3.1, 8.3.3
மலர் malar	DEDR 4739: 4. to bloom, to blossom - v.r. 1.2.3, 1.3.3, 6.1.1, 6.8.1
மலர் malar	blossom, lotus. 1.2.2, 1.4.4, 1.5.2, 1.5.4, 1.6.1, 1.6.2, 1.6.3, 2.2.1, 2.6.2, 2.8.2, 2.10.1, 5.1.2, 6.3.1, 6.10.1, 7.2.1, 7.2.2, 7.4.2, 8.2.1, 9.4.1, 9.10.1, 10.2.3
மலை malai	DEDR 4742. hill, mountain 4.5.3, 4.7.3, 4.8.3, 4.10.4, 8.8.1
மழலை maḻalai	DEDR 4747. infant 7.7.3
மழு maḻu	DEDR 4749. axe 9.9.1, 10.3.1
[மழுவாளி maḻuvāḷi	he with the axe-weapon 9.9.1][826]
மழை maḻai	DEDR 4753. rain 1.9.2, 6.1.3
மற்று marṟu	DEDR 4766. another, again, afterwards 5.1.3, 5.7.2, 5.8.2, 5.10.2, 6.3.2, 6.8.2, 10.7.4, 10.9.4
மற்றும் marṟum	TL. adv. besides 1.6.1
மற்றையார் marṟaiyār	pron.n. 3.h. the others 2.9.4
மறு maṟu	other 10.7.1

[826] This could be split as either *maḻu+āḷi* ('the wielder of the axe') or *maḻu+vāḷi* ('the one with the axe-weapon).

In Public domain. Digitization Muthulakshmi Research Academy

மற maṟa	DEDR 4760: 4. to forget
மறந்த maṟanta	pey. p.a. 5.7.1
மறவாத maṟavāta	neg. pey. 10.9.4
மறம் maṟam	DEDR 4763. hatred, vice 1.7.1
மறுகு maṟuku	TL. 5. to whirl
மறுக maṟuka	inf. 10.7.1
மறை maṟai	TL. (cf. DEDR 4760. secret) The Vedas, as secret 4.8.2, 10.2.2
மறைநூல் maṟainūl	Vedas 1.5.2
மறையீர் maṟaiyīr	pron.n. 2.h. brahmin voc. 9.7.4
மறையோன் maṟaiyōṉ	pron.n. 3.sg.m. 10.9.1
மன்னன் maṉṉaṉ	DEDR 4774. king 9.1.1
மன்னவர் maṉṉavar	h. 4.7.1
மனே maṉē	king voc. 8.7.4
மன்னு maṉṉu	DEDR 4778: 5. to stay, to endure - v.r. 8.1.1
மன்னி maṉṉi	abs. 7.7.1
மன்னிய maṉṉiya	pey. p.a. 4.11.1
மன்னியவளை maṉṉiyavaḷai	part.n. p.a. 3.sg.f. acc. 6.8.2
[மன்னிட maṉṉiṭa	inf. + iṭu inf. 7.6.2]
மன(ம்) maṉa(m)	< Skt. manas- heart, mind 1.9.1, 1.9.2
மனம் maṉam	ib. 1.7.1, 2.5.4, 6.3.2, 8.2.3, 9.3.2, 9.4.3
மனத்தவர் maṉattavar	pron.n. 3.h. 1.7.3
மனத்தன் maṉattaṉ	pron.n. 3.sg.m. 2.10.2
மனிசர் maṉicar	< Skt. manuṣya- (DBIA 290) human beings h. 1.10.1
மனு maṉu	< Skt. manu- p.n. Manu 9.10.4
மா mā	DEDR 4786. great 2.2.2, 2.5.2, 2.6.2, 2.10.1, 4.7.1, 5.5.4, 5.7.2, 7.11.1, 8.1.3, 8.4.2, 8.11.1, 9.10.1, 10.5.1
மா mā	DEDR 4780. horse 9.2.2; elephant 9.4.3
மாவினை māviṉai	horse acc. 1.4.1

In Public domain. Digitization Muthulakshmi Research Academy

மா mā	TL. Lakṣmī 3.5.4
மாட்டு māṭṭu	DEDR 4802: 5. to be able
மாட்டாத māṭṭāta	neg. pey. 5.8.2
மாட்டேன் māṭṭēṉ	neg. 1.sg. 5.6.4
மாட(ம்) māṭa(m)	DEDR 4796 (a). storied house, mansion 1.5.3, 10.8.1
மாடு māṭu	TL. side 1.3.2
மாண்பின் māṇpiṉ	DEDR 4803. honour obl.1.3.1
மாது mātu	DEDR 4746. woman
மாதர் mātar	h. 6.1.1
மாயத்தால் māyattāl	< Skt. māyā- maya inst. (cf. DEDR 4746. beauty) 5.4.2, 5.9.2
மாயத்து māyattu	obl. 7.11.1
மாயை māyai	TL. deception 6.3.4
மாயோன் māyōṉ	DEDR 4781. Māyōṉ 4.4.2
மாயோனை māyōṉai	acc. 1.2.4, 1.7.4
மார்பா mārpā	cf. DEDR 4818. pron.n. of mārpu chest 3.sg.m. voc. 8.5.3
மார்வம் mārvam	chest. 9.6.1
மார்வத்து mārvattu	obl. 9.6.2
மார்வன் mārvaṉ	pron.n. 3.sg.m. 2.7.2, 3.3.3
மார்வனை mārvaṉai	acc. 2.1.2, 2.8.2
மார்வு mārvu	breast 6.1.2, 7.4.1
மார்வில் mārvil	loc. 6.9.1, 7.6.2
மாரனார் māraṉār	< Skt. māra- Māra p.n. h. 3.3.1
மாருதியோடு mārutiyōṭu	< Skt. māruti- Māruti p.n. soc. 10.11.1
மாருதியால் mārutiyāl	inst. 10.6.3
மால் māl	DEDR 4822. love, aberration of the mind 2.1.2, 3.2.4
மால் māl	TL. p.n. Māl 3.7.2, 7.11.3
மாலுக்கு mālukku	dat. 3.1.4, 3.2.4

In Public domain. Digitization Muthulakshmi Research Academy

மாலை mālai	acc. 1.2.3, 1.4.1
மாலை mālai	DEDR 4822. perturbation, aberration of mind acc. 2.8.1, 2.8.4 love, desire acc. 2.8.3, 2.8.4
மாலை mālai	< Skt. mālā- garland 1.11.4, 2.8.2, 2.10.4, 6.10.4, 7.11.4, 8.11.2, 9.11.4, 10.11.4
மாலோனை mālōṉai	p.n. Māl acc. 1.8.4
மாள் māḷ	DEDR 4831: 2. to die
மாளாத māḷāta	neg. pey. 5.4.2
மாளிகைகள் māḷikaikaḷ	< Skt. māḷikā- mansions pl. 1.5.3
மாற்று māṟṟu	DEDR 4834: 5. tr. to remove
மாற்றி māṟṟi	abs. 1.7.1
மாறு māṟu	5. intr. to become changed
மாறி māṟi	abs. 9.7.2
மாறு māṟu	enmity 2.3.2
மான் māṉ	DEDR 4780. deer 10.5.3

மி/மீ - mi/mī

மிகு miku	DEDR 4838: 6. to exceed, to increase - v.r. 1.10.2, 1.10.4, 6.4.3, 6.4.4
மிக்கு mikku	abs. 5.8.3
மிக mika	inf. 1.2.2; very much 1.6.4, 5.7.4, 9.10.3, 9.10.4
மிச்சில் miccil	DEDR 4838. leftover 7.6.3
மிதி miti	DEDR 4861: 11. to tread on
மிதித்தது mitittatu	v.n. 7.9.2
மிதிலை mitilai	< Skt. mithilā- p.n. of place Mithilā 10.8.2
மின் miṉ	DEDR 4876. lightning 4.3.3,4.6.1, 6.5.1, 9.8.2
மின்னை miṉṉai	acc. 5.9.3
மீள் mīḷ	DEDR 4883: 2. intr. to recover, to liberate
மீட்டு mīṭṭu	abs. 10.9.1

In Public domain. Digitization Muthulakshmi Research Academy

மீள் mīḷ	9. tr. to return, to disappear
மீண்டு mīṇṭu	abs. 5.5.3
மீளா mīḷā	neg. pey. 5.4.3
மீன் mīṉ	DEDR 4885. fish 4.2.4, 5.3.1

மு/மூ mu/mū

மு mu	DEDR 5052. three 1.7.2
முகம் mukam	DEDR 4889. face 1.3.1, 1.6.4, 6.2.3, 6.7.3, 7.4.1, 9.6.3 TL. point 7.7.2
முகத்தே mukattē	loc. 7.7.3
முகில் mukil	DEDR 4892. cloud 5.7.2, 5.8.3, 7.2.2, 7.3.2, 7.10.3
முகிலை mukilai	acc. 10.1.3
முகிழ் mukiḻ	DEDR 4893: 11. to bud - v.r. 7.8.1
முடக்கு muṭakku	DEDR 4919: 5. to bend
முடக்கி muṭakki	abs. 7.2.2
முடி muṭi	DEDR 4921. crown of head, tuft 7.11.3, 8.5.4
முடிகள் muṭikaḷ	head pl. 8.1.2
முடி muṭi	DEDR 4922: 11. to end
முடிப்பான் muṭippāṉ	part.n. i.a. 3.sg.m. 4.8.2
முத்த(ம்) mutta(m)	DEDR 4959. pearl 2.7.1
முத்தம் muttam	DEDR 4960 kiss 7.5.1
முதல் mutal	DEDR 4950. beginning 7.9.2, 10.11.2
முதல்வனை mutalvaṉai	God, as first the cause. acc. 10.1.4
முல்லையின் mullaiyiṉ	DEDR 4987. Arabian jasmine obl. 6.8.1
முலை mulai	DEDR 4985. woman's breast 3.4.3, 6.4.1, 6.4.2, 7.7.2, 7.7.3, 7.10.2, 7.10.3
முழவு muḻavu	DEDR 4989. drum 1.9.3
முழுசு muḻucu	DEDR 4993: 5. to dip, to get immersed
முழுசாது muḻucātu	neg. abs. 9.6.2

In Public domain. Digitization Muthulakshmi Research Academy

முழுதும் mu̱lutum	DEDR 4992. whole, wholly 7.8.1, 10.1.2, 10.10.2
முற்றம் mu̱rram	DEDR 5016. courtyard 2.3.3
முற்றத்து mu̱rrattu	obl. 1.10.3
முற்றும் mu̱rrum	DEDR 5017. entirely 2.9.4, 9.9.1,
முறை mu̱rai	DEDR 5015. custom, manner, turn 4.8.2, 7.3.1, 7.3.1; relationship 7.3.1
முன் mu̱n	DEDR 5020(a). before, previous 2.3.1, 9.3.3, 9.9.1, 10.8.1
முந்தை muntai	former time 7.3.1
முனி mu̱ni	< Skt. muni- sage 10.5.1
முனிவர்கள் mu̱nivarkaḷ	h.pl. 1.6.2
முனிவன் mu̱nivaṉ	ib. m.sg. 10.2.2, 10.9.2
மூ- mū-	DEDR 5052. three 10.2.4
மூக்கை mūkkai	DEDR 5024. nose acc. 10.5.2

மெ/மே/மை - me/mē/mai

மெய்சிலிர் meycilir	TL. 11. to bristle
மெய்சிலிர்ப்பவர் meycilirppavar	part.n. i.a. 3.h. 2.5.4
மெய் mey	DEDR 5073. truth, reality, soul, body 2.1.3, 2.4.3, 2.5.3, 2.5.4, 2.10.1, 3.1.1, 3.1.1, 5.7.3, 6.2.4, 9.9.3, 9.9.3
மெய்கள் meykaḷ	bodies pl. 2.9.1
மெய்யன் meyyaṉ	pron. n. m.sg. truthful person 6.3.3
மெல் mel	DEDR 5078. soft, gentle 7.7.3, 9.3.3, 9.5.1, 9.6.3
மெல்லியல் melliyal	woman of delicate build 9.8.2
மேகம் mēkam	< Skt. megha- cloud 2.5.3
மேய் mēy	DEDR 5093: 11. to graze
மேய்த்தது mēyttatu	v.n. 2.2.2

In Public domain. Digitization Muthulakshmi Research Academy

மேல் mēl	DEDR 5086. above, upon 1.6.1, 4.5.1, 4.5.3, 4.7.3, 4.8.3, 4.10.4, 6.6.2, 7.2.1, 7.10.4, 7.11.3, 8.2.1, 8.4.1, 8.11.2, 9.1.2, 9.3.4, 9.8.3
மேன்மேலும் mēl-mēlum	adv. over and over 1.2.2
மேவு mēvu	DEDR 5096: 5. to reach, to dwell, to join - v.r. 2.10.2
மேவி mēvi	abs. to reach, to dwell, to join 1.1.2, 2.1.3, 6.10.3, 9.2.2, 10.10.2
மேவிய mēviya	pey. p.a. 7.10.1
மேனகை mēṉakai	< Skt. menakā- p.n. Menakā 4.6.1
மேனி mēṉi	DEDR 5099. body 1.11.2, 2.7.1
மை mai	DEDR 5101. black, collyrium, kohl 6.7.2, 9.2.2
மை mai மைத்து maittu	DEDR 5099: 11. to become black abs. 5.7.2
மைதிலி maitili	< Skt. maithilī- Maithilī p.n. 8.4.2
மைந்தன் maintaṉ	DEDR 53 (a). young man 10.2.2
மையல் maiyal	DEDR 4706. infatuation of love, madness 3.1.4

மொ/மோ - mo/mō

மொய் moy மொய்த்து moyttu	DEDR 5030: 11. to crowd, to throng abs. 2.9.1
மொழியை moḻiyai	DEDR 4989. language acc. 1.4.3
மோய் mōy மோயின் mōyiṉ	TL (cf. < Hindustāni. māi-) mother 7.6.4 obl. 9.9.2
மோ mō மோவாது mōvātu	DEDR 4886: 12. to smell neg. abs. 9.6.2

ய/யா - ya/yā

யசோதை yacōtai	< Skt. yaśodā- Yaśodā p.n. 7.5.4
யமுனை yamuṉai	< Skt. yamuṉā- Yamuṉā p.n. 6.1.3

In Public domain. Digitization Muthulakshmi Research Academy

யாரொடும் yāroṭum	soc. with anybody 3.7.1
யாவரும் yāvarum	everbody 3.8.1, 8.10.2
யாவன் yāvaṉ	which man 7.3.3
யாழ் yāḻ	DEDR 5156. stringed musical instrument 1.5.1
யான் yāṉ	DEDR 5160. pers.pron. I 1.10.4, 3.1.2, 3.2.2, 3.3.2, 3.4.2, 3.5.2, 3.8.1, 4.1.1, 4.2.2, 4.5.2, 6.4.3, 6.4.3, 9.5.4, 9.7.3
யானை yāṉai	DEDR 5161. elephant 4.5.1

வ/வா - va/vā

வகை vakai	DEDR 5202. means 9.3.2
வங்கத்தின் vaṅkattiṉ	TL. ship obl. 5.5.4
வசிட்டனே vaciṭṭaṉē	< Skt. vasiṣṭha- Vasiṣṭha p.n. voc. 9.7.4
வசுதேவன் vacutēvaṉ	< Skt. vasudeva- Vasudeva p.n. 7.3.4
வஞ்சம் vañcam	< Skt. vañcanā- deceit 1.7.1, 7.10.1
வட்ட(ம்) vaṭṭa(m)	< Pkt. vaṭṭa < Skt. vṛtta- (DBIA 316a) circular form, curve 4.3.3
வட்டில் vaṭṭil	< Skt. vṛtta- cup 4.3.4
வட vaṭa	DEDR 5218. northern 1.4.3, 4.11.1
வடி vaṭi	DEDR 5349. sharpness 7.2.1
வடிவு vaṭivu	DEDR 5223. beauty 7.5.2
வண் vaṇ	DEDR 5304. bounty, liberality 2.3.2, 10.5.1
வண்டு vaṇṭu	DEDR 5239. bee 2.8.1, 4.4.3, 4.6.3, 6.2.3, 8.4.2
வண்ண(ம்) vaṇṇa(m)	< Skt. varṇa- (DBIA 320) colour, beauty 7.6.3
வண்ணம் vaṇṇam	TL manner 6.2.4
வண்ணர் vaṇṇar	pron.n. 3.h. 1.6.3
வண்ணன் vaṇṇaṉ	pron.n. 3.sg.m. 1.5.4
வண்ணனை vaṇṇaṉai	acc. 1.4.1
வணக்கு vaṇakku	DEDR 5236: 5. tr. to bend, to make submissive - v.r. 10.5.1, 10.5.2

In Public domain. Digitization Muthulakshmi Research Academy

வணக்கி vaṇakki	abs. 10.5.3, 10.5.4
வணங்கு vaṇaṅku	5. intr. to worship
வணங்க vaṇaṅka	inf. 8.10.2
வணங்கி vaṇaṅki	abs. 1.5.2, 9.1.1
வணங்கும் vaṇaṅkum	pey. i.a. 1.5.4
வயல் vayal	DEDR 5258. paddy-field 5.3.1
வயிறு vayiṟu	DEDR 5259. womb 8.1.1, 10.8.2
வரல்/வறள் valal/vaṟal	DEDR 5320: 2. to dry up
வரண்டு varaṇṭu	abs. 7.10.1
வரி vari	DEDR 5263. stripe, streak 3.3.1, 8.10.4, 9.3.1, 10.3.1, 10.3.2, 10.5.1
வரு/வா varu/vā	DEDR 5270: 13. to come - v.r. 10.2.1
வருக varuka	opt. 6.8.1
வந்த vanta	pey. p.a. 6.4.3
வந்தாய் vantāy	p.a. 2.sg. 6.5.4, 6.6.3, 6.6.4, 6.9.3
வந்து vantu	abs. 5.6.1, 6.9.4, 7.6.2, 7.11.1, 8.10.2, 9.4.1, 10.2.1
வர vara	inf. 10.10.2
வரவு varavu	coming 6.1.4, 6.7.2
வருதியேல் varutiyēl	cond. 6.8.4
வரும் varum	pey. i.a. 2.3.3
வா vā	ipt. 9.4.1, 9.4.1
வருடு varuṭu	TL. 5. to rub
வருட varuṭa	inf. 1.1.3
வருத்தம் varuttam	DEDR 5272. suffering 9.9.2
வரை varai	DEDR 5274. mountain 2.8.2, 8.5.3, 9.3.2, 9.11.2, 10.5.1
வல் val	DEDR 5276. strong, capable, mighty, forceful 1.4.1, 1.8.4, 1.10.1, 3.4.3, 4.9.1, 6.6.1, 9.1.1, 9.3.2, 9.4.3, 10.2.1, 10.2.2
வல்லவர் vallavar	pron.n. 3.h. 2.10.4
வல்லவர்க்கு vallavarkku	dat. 3.9.4

In Public domain. Digitization Muthulakshmi Research Academy

வல்லார் vallār	pron.n. 3.h. 1.11.4. 4.11.4, 5.10.4, 8.11.4, 9.11.4, 10.5.4, 10.11.4
வல்லார்க்கு vallārkku	dat. 6.10.4
வல்லார்கள் vallārkaḷ	pl. 7.11.4
வலவர் valavar	pron.n. 3.h. 8.8.3
வலவன் valavaṉ	pron.n. 3.sg.m. 8.11.3, 9.11.3
வலவா valavā	voc. 8.4.4, 8.8.4, 8.10.4
வலி vali	power 10.5.1
வழங்கு vaḻaṅku	DEDR 5292: 5. to offer
வழங்கும் vaḻaṅkum	pey. i.a. 8.2.3
வழுத்து vaḻuttu	DEDR 5372: 5. to praise
வழுத்தி vaḻutti	abs. 1.4.4
வள(ம்) vaḷa(m)	DEDR 5304. wealth 9.1.1, 9.10.3
வளர் vaḷar	4. to grow
வளர்கின்றது vaḷarkiṉṟatu	pr. 3.sg.n. 6.3.4
வளர்ந்தாய் vaḷarntāy	p.a. 2.sg. 7.10.2
வளர vaḷara	inf. 1.10.2
வளர்த்தி vaḷartti	growth 6.3.4
வளை vaḷai	DEDR 5314: 11. tr. to become curved, to bend - v.r. 1.2.1
வளைத்தாய் vaḷaittāy	part.n. 2.sg. = voc. 8.2.2
வளை vaḷai	4. intr. to bend
வளைய vaḷaiya	inf. 8.9.2
வனம் vaṉam	< Skt. vana- forest 9.2.2, 9.7.3, 9.9.3, 9.11.1,10.4.2, 10.6.2
வனத்தில் vaṉattil	loc. 9.8.2
வனமாலை vaṉamālai	forest-garland 2.1.2, 6.9.1
வாங்கு vāṅku	DEDR 5336: 5. to take, to get
வாங்கி vāṅki	abs. 9.9.1, 10.3.2, 10.5.1, 10.5.2
வாசல் vācal	DEDR 5354. entrance 4.3.2, 4.9.2
வாசுதேவா vācutēvā	< Skt. vāsudeva- Vāsudeva p.n. voc. 6.1.4, 6.6.1
வாட்டம் vāṭṭam	DEDR 5342. withering 2.1.2

In Public domain. Digitization Muthulakshmi Research Academy

வாணன் vāṇaṉ	TL. 3.sg.m. resident 3.4.3
வாய் vāy	DEDR 5352. mouth, edge 1.2.1, 1.2.4, 1.4.1, 2.7.1, 7.5.1, 6.4.2, 7.1.3, 7.5.3, 7.6.3, 7.8.2, 10.8.1, 10.8.3; lip 4.9.4, 6.2.3, 6.7.3, 7.8.3
வாய vāya	obl. 9.2.2, 9.2.3
வாயிலே vāyilē	loc. 7.7.3
வாயன் vāyaṉ	pron.n. 3.sg.m. 3.4.4
வாயான் vāyāṉ	pron.n. 3.sg.m. 4.10.3
வாயேன் vāyēṉ	pron.n. 1.m.sg. 9.2.1
வாய் vāy	DEDR 5350: 11. to flourish
வாய்த்த vāytta	pey. p.a. 10.8.2
வாய்த்தவனே vāyttavaṉē	part.n. p.a. 3.sg.m. voc. 8.1.1
வார் vār	DEDR 5358. length 6.1.4, 7.1.3
வார் vār	DEDR 5356: 4. to overflow
வார vāra	inf. 2.7.4
வாரம் vāram	TL. love 2.7.4
வாரு vāru	DEDR 5362: 5. to scoop
வாரி vāri	abs. 7.6.3
வாலியை vāliyai	< Skt. vālin- Vālin p.n. acc. 8.7.2, 10.6.2
வாழ் vāḻ	DEDR 5372: 4. tr. to live - v.r. 2.1.1
வாழ்த்து vāḻttu	intr. 5. to praise
வாழ்த்தி vāḻtti	abs. 2.1.2
வாழ்த்தும் vāḻttum	pey. i.a. 1.2.4
வாழ்த்தும் vāḻttum	hab.fut. 2.4.4
வாழ vāḻa	inf. 1.10.2
வாழும் vāḻum	pey. i.a. 1.8.4, 4.1.4, 5.3.4, 8.6.3, 8.8.3
வாழ்க்கையை vāḻkkaiyai	life acc. 3.1.1
வாழ்வுக்கு vāḻvukku	TL. happy life dat. 2.8.4
வாழ்வை vāḻvai	acc. 3.6.2
வாள் vāḷ	DEDR 5376. sword, knife, arrow; weapon 1.8.1, 1.11.3, 10.3.1, 10.11.3
வாளால் vāḷāl	inst. 5.4.1

In Public domain. Digitization Muthulakshmi Research Academy

வாளியால் vāḷiyāl	arrow inst. 2.2.1
[வாளி vāḷi	he with the weapon 9.9.1]
வாளேந்தி vāḷēnti	the holder of the weapon 10.3.1
வாள் vāḷ	DEDR 5377. brightness 6.2.3
வான் vāṉ	DEDR 5381. sky, heaven, cloud 4.2.2, 4.7.1, 5.7.1, 7.11.1, 10.9.2
வானில் vāṉil	loc. 9.8.3
வானகம் vāṉakam	heaven 1.10.1, 9.10.4
வானவர் vāṉavar	pron.n. celestial 3.h. 2.6.1, 4.9.3
வானரத்துக்கு vāṉarattukku	< Skt. vānara- ape dat. 8.7.2

வி/வீ - vi/vī

விடு viṭu	DEDR 5393: 6. to leave, to dispatch
விட்டு viṭṭu	abs. 6.5.4
விட viṭa	inf. 6.4.3
விடையோன் viṭaiyōṉ	< Skt. vṛṣa- bull pron.n. 3.sg.m. he on the bull 9.4.2, 10.3.1
விண் viṇ	DEDR 5396. sky 5.2.3, 10.1.2, 10.10.2
விதானம் vitāṉam	< Skt. vitāna- canopy 1.2.2
விதி viti	< Skt. vidhi- destiny, good fortune (TL) 4.2.4
வியன் viyaṉ	DEDR 5404. vastness 9.3.3
விரல் viral	DEDR 5409. finger 7.2.3, 7.6.3
விரலின் viraliṉ	obl. 7.3.3
விரலை viralai	acc. 7.5.3
விராதை virātai	< Skt. virādha- Virādha p.n. 10.5.1
விரும்பு virumpu	DEDR 5416: 5. to desire
விரும்பாத virumpāta	neg. pey. 9.5.2
விரும்பி virumpi	abs. 9.5.2, 9.10.3, 9.10.4
விரை virai	TL. fragrance 5.1.2
விரை virai	DEDR 5417: 12. to hurry

In Public domain. Digitization Muthulakshmi Research Academy

விரைந்து viraintu	abs. 9.2.1
வில் vil	DEDR 5422. bow 9.3.1, 10.5.1
வில்லை villai	acc. 9.4.2
விழல் viḻal	DEDR 5428. the darbha-grass 9.7.2
விழி viḻi	DEDR 5429: 11. to gaze
விழித்து viḻittu	abs. 6.2.2
விழியை viḻiyai	eye acc. 6.2.2
விளக்கு viḷakku	DEDR 5496. light, shine 10.1.2 5. tr. to brighten
விளக்கும் viḷakkum	pey. i.a. 10.1.1
விளங்கு viḷaṅku	5. intr. - v.r. 1.11.1, 1.11.2, 1.11.3, 1.11.4, 10.11.1
விளங்கும் viḷaṅkum	pey. i.a. 1.1.2, 10.9.3
விளவு viḷavu	DEDR 5509. wood-apple 7.9.2
விளி viḷi	TL. 11. to call, to beckon
விளிக்கின்றது viḷikkiṉṟatu	v.n. pr. 6.5.3
விளை viḷai	DEDR 5437. to produce
விளைத்து viḷaittu	abs.
[விளைத்திட்டு viḷaittiṭṭu	abs. + iṭu abs. 9.8.3]
விளையாட்டம் viḷaiyāṭṭam	DEDR 5438. recreation 7.9.3
விற்றுவக்கோட்டு virṟuvakkōṭṭu	p.n. of place. Virṟuvakkōṭu obl. 5.1.2, 5.2.3, 5.3.1, 5.4.3, 5.5.1, 5.6.3, 5.7.3, 5.8.3, 5.9.3, 5.10.1
விறல் viṟal	DEDR 5439. victory 1.11.3
வினை viṉai	DEDR 5445. karma 7.1.4, 7.3.4
வினைகள் viṉaikaḷ	pl. 4.9.1
வினையேன் viṉaiyēṉ	pron.n. 1.sg. 1.8.4, 6.6.1, 7.6.4, 9.3.2, 9.4.3, 9.5.4
வீங்கு vīṅku	DEDR 5448(a): 5. to increase - v.r. 6.5.1
வீட்டு vīṭṭu	DEDR 5452: 5. to destroy
[வீட்டாவிடினும் vīṭṭāviṭiṉum	neg. abs.+ iṭiṉum 5.6.3, 5.7.3]

In Public domain. Digitization Muthulakshmi Research Academy

வீதி vīti	< Skt. vīthi- street 6.5.1
வீ vī	DEDR 5446: 4. to wither
வீயாத vīyāta	neg. pey. 1.2.2
வீரன் vīraṉ	< Skt. vīra- warrior 10.1.2, 10.3.2
வீற்றிரு vīṟṟiru	(from vīṟu-to be distinguished - DEDR 5462) to sit majestically
வீற்றிருந்த vīṟṟirunta	pey. p.a. 10.10.3
வீற்றிருந்து vīṟṟiruntu	abs. 4.7.2

வெ/வே/வை - ve/vē/vai

வெகுளி vekuḷi	DEDR 5464. anger 7.5.3
வெண் veṇ/ வெள் veḷ	DEDR 5496 (a). white 2.7.1, 4.7.1, 7.8.2
வெள்ளை veḷḷai	white 1.1.2
வெண்ணெய் veṇṇey	DEDR 5496 (b). butter 2.4.1, 7.8.1
வெ(ம்) ve(m)	DEDR 5517. hot, severe, cruel 3.3.1, 5.5.1, 5.6.2, 5.6.3, 8.10.4, 9.2.1, 9.2.1, 9.5.2, 10.1.2, 10.3.2, 10.3.4
வெயில் veyil	heat of the sun 9.5.2
வெறி veṟi	TL. fragrance 4.8.3
வெறிது veṟitu	5513. futility 7.10.3
வெல் vel	DEDR 5493. to be subdued
வென்றான் venṟāṉ	part.n. p.a. 3.sg.m. 4.1.2
வென்று venṟu	abs. 10.10.2
வென்றி venṟi	victory 1.8.2, 7.9.3, 9.2.1, 10.3.2
வேங்கட(ம்) vēṅkaṭa(m)	p.n. of place. Vēṅkaṭam 4.2.3, 4.3.3, 4.5.3, 4.7.3, 4.8.3, 4.10.3
வேங்கடத்தான் vēṅkaṭattāṉ	pron.n. 3.sg.m. 4.11.1
வேங்கடத்து vēṅkaṭattu	obl. 4.1.3, 4.4.3, 4.6.3
வேங்கடவா vēṅkaṭavā	voc. 4.9.2
வேட்கை vēṭkai	DEDR 5528. desire 2.2.4
வேண்டு vēṇṭu	DEDR 5528: 5. to desire, to want, to request

In Public domain. Digitization Muthulakshmi Research Academy

வேண்ட vēṇṭa	inf. 10.9.2
வேண்டாதான் vēṇṭātāṉ	neg. part.n. p.a. 3.sg.m. 5.9.1
வேண்டாது vēṇṭātu	neg. abs. 9.2.1
வேண்டாய் vēṇṭāy	neg. 2.sg. 5.10.1
வேண்டி vēṇṭi	abs. 5.9.1, 5.9.4
வேண்டும் vēṇṭum	pey. i.a. 5.9.2
வேண்டேன் vēṇṭēṉ	neg. 1.sg. 4.1.1, 4.2.2, 4.5.2
வேத(ம்) vēta(m)	< Skt. veda- Veda 9.8.1
வேந்தன் vēntaṉ	DEDR 5529. king 5.3.3, 10.7.2
வேந்தர் vēntar	h. 10.3.2
வேந்தே vēntē	voc. 9.9.4
வேய் vēy	DEDR 5541. bamboo 9.4.2
வேர் vēr	DEDR. 5486: 11. to perspire
வேர்ப்ப vērppa	inf. 6.2.3
வேல் vēl	DEDR 5536. spear 4.11.3, 5.10.3, 8.11.3, 9.2.3, 9.3.1, 9.5.1, 9.11.3, 10.3.2, 10.7.2
வேலை vēlai	DBIA 336 < Skt. velā- sea 1.4.1, 7.1.2 shore 4.4.1
வேழ vēḻa	DEDR 5542. elephant 7.1.2
வேள்வி vēḷvi	DEDR 5544. sacrifice, yajna 4.8.2, 10.2.2
வைகு vaiku	DEDR 5554: 5. to dawn
வைகி vaiki	abs. 6.7.2
வைகுந்தம் vaikuntam	< Skt. vaikuṇṭhaṃ- p.n. of place. Vaikuṇṭha 4.3.2
வைகுந்தத்து vaikuntattu	obl. 10.6.1, 10.10.1
வை vai	DEDR 5549: 11. to place
வைத்து vaittu	abs. 6.3.2, 6.4.2
வைப்பன் vaippaṉ	i.a. 1.sg. 5.7.4
வைதேகி vaitēki	< Skt. vaidehī- Vaidehī p.n. 10.6.1
வையம் vaiyam	DEDR 5549. earth 3.1.2

In Public domain. Digitization Muthulakshmi Research Academy

LIST OF REFERENCES

TEXTUAL SOURCES

Ahirbudhnya-saṃhitā. *Ahirbudhnya-saṃhitā of the Pāñcarātrāgama* (I & II). Edited by M. D. Ramanujacharya. Madras: Adyar Library and Research Centre, 1966.

Akanānūṟu. *Caṅka ilakkiyam - Akanānūṟu.* Edited by V. T. Irāmasuppiramaṇiyam. Ceṉṉai: Tirumakaḷ nilaiyam, 2009.

Amalanātipirāṉ (AAP). By Tiruppāṇāḻvār. See Nālāyirattivviyappirapantam.

Antagaḍa-dasāo. *Antagaḍa daśāṅga sūtra. Mūla pāṭha. 8th aṅga āgama.* Edited by Ś. S. Swāmī. Mumbai: Global Jain Aagam Mission, 2012 [E-Book].

Āṟāyirappaṭi by Tirukkurukai Pirāṉ Piḷḷāṉ. See Pakavat viṣayam.

Aṣṭādaśabhedanirṇaya. *Aṣṭādaśabhedanirṇaya. Explication des dix-huits différences (entre les deux branches de l'École de Rāmānuja) de Vātsya Raṅganāṭha.* Critically edited, translated & annotated by Suzanne Siauve. Pondichéry: Institut Français d'Indologie, 1978.

Bhagavadgītā (Bh.G.). *The Bhagavad-Gītā,* with the commentary based on the original sources by R. C. Zaehner. London: Oxford University Press, 1969.

Bhāgavatapurāṇa (Bh.P.). *Bhāgavatamahāpurāṇa (Śrīmad)*, Sanskrit text and English translation by C. L. Goswami (2 vols.). Gorakhpur: Gita Press, 1971.

Black Yajurveda. *Satyāṣāḍhaviracitam Śrautasūtram. Ānandāśramasaṃskṛtagranthāvaliḥ,* Edited by Gopīnāthadīkṣita & Mātṛdatta. Puṇyākhyapattane: Ānandāśramamudraṇālaye, 1907-1932.

Chāndogya Upaniṣad. See Upaniṣads.

Cilappatikāram (*Cilap.*). *Iḷaṅkōvaṭikaḷaruḷicceyta cilappatikāra mūlamum arumpatavuraiyum aṭiyārkkunallāruraiyum.* Edited by U. Vē. Cāmināṭaiyar. Ceṉṉai: Dr. U. Vē. Cāmināṭaiyar nūlnilaiyam, 2013 [1892].

Daśavidhahetunirūpaṇa. See Vaikhānasasūtratātparyacintāmaṇi.

Divyasūricaritam (DSC). *Divyasūricaritam by Garuḍavāhanapaṇḍita With Hindi Rendering by Mādhavācārya.* Edited and translated by Koil Kandadai Appan Venkatachari and T. A. Sampatkumaracarya. Bombay: Ananthacharya Research Institute, 1978.

In Public domain. Digitization Muthulakshmi Research Academy

Guruparamparāprabhāvam (GPP). *Āṟāyirappaṭi Guruparamparāprabhāvam.* Composed by Piṉpaḻakiya Perumāḷ Jīyar and edited by Krishnaswami Aiyangar. Triplicane: Cē. Kiruṣṇamācāriar patippu, 1975 [1927].

Harivaṃśa. *The Harivaṃśa. Being the Khilā or Supplement of the Mahābhārata* (I). *For the first time critically edited by* P. L. Vaidya. Poona: Bhandarkar Oriental Resarch Institute, 1969.

Irāmāvatāram. *Kamparāmāyaṇam-Irāmāvatāram.* Ceṉṉai: Kampaṉ kaḻakam, 1977.

Īṭu vyākhyānam. (2016). *Tiruvāymoḻi īṭu muppattāṟārāyirappaṭi.* By Velukkudi Krishnan. Chennai: Dayasindhu Associates [CD].

Īṭu. See Pakavat viṣayam.

Kaivalya Upaniṣad. See Upaniṣads.

Kalittokai (Kali.). *Kalittokai in English. Translation with Critical Introduction and Glossary.* Edited and translated by V. Murugan. Ceṉṉai: Institute of Asian Studies, 1999.

Kāraikkālammaiyār's Works. *Kāraikkālammaiyār.* Translated by K. Karavelane. Pondichéry: IFP, 1982.

Kauṣītakī Upaniṣad. *The Kaushítaki-bráhmaṇa-upanishad with the Commentary of Śankaránanda.* Edited with an English translation by E. B. Cowell. Calcutta: The Baptist Mission Press, 1861.

Kōyiloḻuku. *Kōyil Oḻuku. Śrīraṅka kṣētrattiṉ naṭavaṭikkaikaḷai kuṟittatu.* Ceṉṉai: Āṉanta muttirākṣa cālai, 1909.

Kōyiloḻuku. *Kōyiloḻuku: Śrīraṅgamahātmyam eṉappaṭum śrīraṅgam kōyil varalāṟu.* Vol. 1(1). Edited by Śrīvaiṣṇavaśrī A. Kiruṣṇamācāryar. Tirucci: Śrīvaiṣṇavaśrī, 2005.

Kuṟuntokai. *Kuṟuntokai: A Critical Edition and an Annotated Translation of the Kuruntokai.* By Eva Wilden. Pondichéry: Tamilmann patippakam & École française d'Extrême-Orient, 2010.

Liṅga Purāṇa. *sa-ṭīkā-liṅga-mahāpurāṇa-prārambhaḥ.* Bombay: Shri-venkateshwar's Steam Press, 1906.

Mahābhārata. *The Mahābhārata. For the First Time Critically Edited.* By Vishnu S. Sukthankar et al. (19 vols.). Poona: Bhandarkar Oriental Research Institute, 1933–66.

Mahānārāyaṇopaniṣad. *Mahānārāyaṇa upaniṣad.* Translated by Swami Vimalananda. Chennai: Ramakrishna Math, 2008.

In Public domain. Digitization Muthulakshmi Research Academy

Maṇimēkalai. *Maṇimēkalai.* Edited by Na. Mu. Vēṅkaṭacāmi Nāṭṭār and Auvai Cu. Turaicāmi Piḷḷai. Ceṉṉai: Cāratā patippakam, 2007.

Mukundamālā. *Śrīkulaśekharālvārviracita-mukundamālā. Mukundamālā of Sri Kulaśekharālwar.* Edited by S. Satyamurthi Ayyangar. Bangalore: Sri Raghavendrashrama, 1987.

Mumukṣuppaṭi (Mumu). *Mukti rakasya viḷakkameṉum mumutcuppaṭi.* Edited by Māruti-tāsaṉ. Ceṉṉai: Narmatā Patippakam, 2011.

Nācciyār Tirumoḻi. By Āṇṭāḷ. See Nālāyirattivviyappirapantam.

Nācciyār Tirumoḻī & Tiruppāvai. *The Secret Garland. Āṇṭāḷ's Tiruppavai and Nācciyār Tirumoḻi.* Translated by Archana Venkatesan. New York: Oxford University Press, 2010.

Nālāyirattivviyappirapantam (NTP). *āḻvārkaḷ aruḷicceyta nālāyira tivviya pirapantam.* Edited by C. Kiruṣṇamācāriyar. Ceṉṉai: Kaṇēca accukkūṭam, 1903.

Nālāyirattivviyappirapantam. *The Sacred Book of Four Thousand: Nalayira Divya Prabandham Rendered in English with Tamil Original based on the Commentaries of Purvacharyas.* Translated by Srirama Bharati. Chennai: Sri Sadagopan Tirunarayanaswami Divya Prabandha Pathasala, 2000.

Nālāyirattivviyappirapantam. *Nalayira Divya Prabandham.* Edited by Srivatsan. Chennai: The Little Flower Company (LIFCO), 2005.

Nāṉkām tiruvantāti. By Tirumaḻicai Āḻvār. See Nālāyirattivviyappirapantam.

Nārāyaṇa-sūkta. *Puruṣa-sūktam & Nārāyaṇa-sūktam.* Chennai: Ramakrishna Math, 2012

Naṟṟiṇai. *A Critical Edition and an Annotated Translation of the Naṟṟiṇai.* By Eva Wilden. Pondichéry: Tamilmann patippakam & École Française d'Extrême-Orient, 2008.

Pakavat viṣayam. *Pakavat viṣayam. Tiruvāymoḻi mūlamum, āṟāyirappaṭi, oṉpa-tiṉāyirappaṭi, paṉṉīrāyirappaṭi, īṭu muppattāṟāyirappaṭi vyakyānaṅkaḷum, cīyar arumpatavurai, pramāṇattiraṭṭu, traviṭōpaniṣatsaṅkati, traviṭōpaniṣattātparya-ratnāvaḷi. tiruvāymoḻi nūṟṟantāti ivaikaḷuṭaṉ.* Trichy: Śrī Sutarcaṉar ṭrasṭ, 1993.

Paṉṉiru Tirumuṟai. *Paṉṉiru Tirumuṟai.* Edited by Ca. Vē. Suppiramaṇiyaṉ. Ceṉṉai: Maṇivācakar patippakam, 2009. First published in 2007.

Paripāṭal. *Le Paripāṭal. Introduction, traduction et notes.* By François Gros. Pondichéry: Institut Français d'Indologie, 1968.

In Public domain. Digitization Muthulakshmi Research Academy

Periyāḻvār Tirumoḻi (PerTM). By Periyāḻvār. See Nālāyirattivviyappirapantam.

Periyāḻvār Tirumoḻi vyākhyānam. (1999 [1955]). *Upaya vētānta krantamālai śrī periyāḻvār aruḷicceyta periyāḻvār tirumoḻi*. By T. Uttamūr Viraraghavacarya. Chennai: Sri Uttamur Viraraghavachariar Centenary Trust.

Periyapurāṇam. See Paṉṉiru Tirumuṟai.

Periya Tirumaṭal. By Tirumaṅkai Āḻvār. See Nālāyirattivviyappirapantam.

Periya Tirumoḻi (PeTM). By Tirumaṅkai Āḻvār. See Nālāyirattivviyappirapantam.

Periya Tirumuṭi Aṭaivu. *Periya tirumuṭi aṭavu*. Edited by K. Tirumalācārya. n.p.: Śrīnikētana mudrākṣara śālā, 1898.

Perumāḷ Tirumoḻi & Perumāḷ Tirumoḻi Vyākhyānam. *Perumāḷ Tirumoḻi vyākhyānam*. By S. Krishnaswami Aiyangar. Trichy: Śrī Vaiṣṇava Śrī, 1997.

Perumāḷ Tirumoḻi Vyākhyānam. *Mutalāyirattil aintāvatu tiyyiyappirapantamāy śrī kulacēkarāḻvār aruḷicceytatāṉa perumāḷ tirumoḻi*. By P. B. Annangaracharya. Kāñcipuram: Krantamālā Āpīs, 1966.

Perumāḷ Tirumoḻi Vyākhyānam. *Upaya vētānta krantamālai śrī kulacēkarap-perumāḷ aruḷicceyta Perumāḷ Tirumoḻi*. By T. Uttamūr Viraraghavacarya. Chennai: Sri Uttamur Viraraghavachariar Centenary Trust, 1999 (1952).

Perumāḷ Tirumoḻi Vyākhyānam. *Perumāḷ Tirumoḻi*. By Velukkudi Krishnan. Chennai: The Kinchitkaram Trust [CD], 2008.

Pirapanta-cāram. *Pirapanta-cāram*. In *Śrītēcikappirapantam urai*. Edited by V. D. V. N. Rāmatēcikācāryaṉ. Kumpakōṇam: Śrī Mahāpārata Piras, 1944, pp. 410-435.

Prapannāmṛtam (PA). *Guruparamparai Sāramāṉa Prapannāmṛtam*. Vol. 2: *Āḻvārkaḷ Ācāriyarkaḷ Caritram*. Edited by K. Aiyangar. Tirucci: Śrīnivāsam Press, 1995.

Puṟanāṉūṟu. *eṭṭuttokaiyuḷ eṭṭāvatākiya puṟanāṉūṟu mūlamum uraiyum*. Edited by Vē. Cāminātaiyar. Ceṉṉai: Kamarṣiyal accukkūṭam, 1923.

Puṟatiraṭṭu. *Puṟatiraṭṭu*. Edited by S. V. Pillai. Ceṉṉai: Ceṉṉai Sarvakalācālai, 1938.

Rahasyatrayasāra. *Srimad Vedanta Desika's Srimad Rahasya trayasara with Sara vistara (Commentary)*. Edited by Uttamur T. Viraraghavacharya. Madras: n.p., 1980.

In Public domain. Digitization Muthulakshmi Research Academy

Rāmāyaṇa (VR). *The Vālmīki Rāmāyaṇa (The National Epic of India)* (7 vols.). Critically edited by G. H. Bhatt, P. L. Vaidya et al. Baroda: Oriental Institute, 1960-1975.

Raṅgarāja Stavam. See Stotramālā.

Ṛgveda. *Die Hymnen Des Rig-Veda im Samhita- und Pada-Text.* Edited by Max Müller. Leipzig: F. A. Brockhaus, 1869.

Śaraṇāgatigadyam. See Śrībhagavadrāmānujagranthamālā.

Śrībhagavadrāmānujagranthamālā. (1971) *Śrībhagavadrāmānujagranthamālā.* Vol. 2: *vedārthasaṅgraḥ gītābhāṣya gadyatraya nityagrantha śārīrakamīmāṃsābhāṣyavibhūṣitam.* Edited by Kāñcīpuram Prativādibhayaṅkaram Aṇṇaṅgarācārya.

Śrīraṅgamahātmyam. See Kōyiloḻuku (3).

Śrīvacanabhūṣaṇam. *Śrīvacanabhūṣaṇam of Piḷḷai Lokācārya. Translation and Commentary of Maṇavāḷamāmuni. Critical Evaluation of the Theo-philosophy of the post-Ramanuja Śrīvaiṣṇavism.* Edited by J. Rangaswami. Delhi: Sharada Publishing House, 2006.

Stotramālā. *Śrīvaiṣṇavasampradāyadhurandhara śrīkulaśekharasūriprabhṛti śrīmadvaravamunīndraśiṣyavargaparyanta sakalapūrvācāryapraṇīta stotrajālasamalaṅkṛtā stotramālā.* Edited by P. B. Annangaracarya. Kancheepuram: Grantha-mala Office, 1949.

Taittirīya Upaniṣad. See Upaniṣads.

Tamiḻ nikaṇṭukkaḷ. *Tamiḻ nikaṇṭukkaḷ.* Edited by Ca. Vē. Cuppiramaṇiyaṉ. Chidambaram: Meyyappaṉ Patippakam, 2008.

Tēvarām. *Digital Tēvāram.* By V. M. Subramanya Aiyar, Jean-Luc Chevillard & S. A. S. Sarma. Pondichéry: Institut Français de Pondichéry & École Française d'Extrême Orient, 2007.

Tēvarām of Cuntaramūrttināyaṉār. *Songs of the Harsh Devotee: the Tēvāram of Cuntaramūrttināyaṉār.* Translated by D. D. Shulman. Philadelphia: University of Pennsylvania, 1990.

Tirukkaṇṇapuram Tiruttala Varalāṟu. *Tirukkaṇṇapuram Tiruttala Varalāṟu.* Tirukaṇṇapuram: Śrī Śaurirājapperumāḷ Bhakta Jana Sabhai, n.d.

Tirukkōvaiyār. By Māṇikkavācakar. *Tirukkōvaiyār eṉṉum tirucciṟṟampalakkōvaiyār. mūlamum uraiyum.* Ceṉṉai: Umā Patippakam, 2006.

In Public domain. Digitization Muthulakshmi Research Academy

Tirukkuṟal. *Tirukkuṟaḷ. aṟattuppāl, poruṭpāl, kāmattuppāl. mūlamum parimēlaḻakar uraiyum.* Edited and annotated by Vai. Mu. Kōpālakiruṣṇamācāriyār. Ceṉṉai: Umā Patippakam, 2016.

Tirumālai (TM). By Toṇṭaraṭippoṭi Āḻvār. See Nālāyirattivviyappirapantam.

Tiruppallāṇṭu. By Periyāḻvār. See Nālāyirattivviyappirapantam.

Tiruppāvai. By Āṇṭāḷ. See Nālāyirattivviyappirapantam.

Tiruvācakam. *The Tiruvāçagam or 'Sacred Utterances' of the Tamil Poet, Saint, and Sage Māṇikkavāçagar. Tamil Text with English Translation, Introduction and Notes.* By G.U. Pope. Oxford: Clarendon Press, 1900.

Tiruvācakam. *Caivacamayācāriyarākiya śrīmat māṇikkavācakacuvāmikaḷ śrīnaṭarājaṉ muṉṉilaiyil tiruvāymalarntaruḷiya tamiḻvētamākiya tiruvācakam. mūlamum uraiyum.* Edited by P. M. Mutaliyār. Ceṉṉai: Śrīpatmanāpavilāca accukkūṭam, 1907.

Tiruvāymoḻi (TVM). By Nammāḻvār. See Nālāyirattivviyappirapantam.

Tiruvāymoḻi. *Nammāḻvār aruḷic ceyta tiruvāymoḻi.* Edited & Translated by V. N. Vedānta Deśikan. Madras: Sri Vishishtadvaita Research Centre, 1994.

Tivākaram. See Tamiḻ nikaṇṭukkaḷ.

Tolkāppiyam. *Tolkappiyam: Porulatikaram.* Vol. 1(2): *karpiyal and poruliyal.* Translated by E. S. V. Iyer. Annamalainagar: Annamalai University, 1948.

Tolkāppiyam. *Tolkāppiyam. The Earliest Extant Tamil Grammar With a Short Commentary in English.* Vol. 2: *Poruḷatikāram.* By P. S. S. Sastri. Ceṉṉai: The Kuppuswami Sastri Research Institute, 2002.

Upaniṣads. *The Principal Upaniṣads. Edited with Introduction, Text, Translation and Notes by S. Radhakrishnan.* Edited and translated by S. Radhakrishnan. New Delhi: Harper Collins Publishers India, 2010 (1953).

Upaniṣads. *Eighteen Principal Upaniṣads. Vol. 1. (Upaniṣadic Text with Parallels from extant Vedic Literature, Exegetical and Grammatical Notes).* Edited by V. P. Limaye & R. D. Vadekar, Poona: Vaidika Saṃśodhana Maṇḍala, 1958.

Upatēcarattiṉamālai (URM). *Upatēcarattiṉamālai.* By Maṇavāḷamāmuṉikaḷ. Tirucci: Śrīsutarśaṉar Trust & Śrīvaiṣṇavaśrī, 2001.

Vaikhānasasūtratātparyacintāmaṇi [by Śrīnivāsamakhi Vedāntadeśika]. *Śrībhagavadvikhanomunipraṇītam śrīvaikhānasagṛhyasūtram.* (2 vols.). Edited by Ākulamannāḍu Pārthasārathi Bhaṭṭācārya. Tirupati: Tirumalā Tirupati Devasthānam, 1997.

In Public domain. Digitization Muthulakshmi Research Academy

Viṣṇu-dharmottara-purāṇa. *Śrī Viṣṇudharmottarapurāṇa*. Edited by K. Śrīkṛṣṇa-dāsa. Hyderabad: Sarvodaya Sahitya Mandir, n.d.

Viṣṇu-purāṇa. *The Critical Edition of the Viṣṇupurāṇam* (2 vols). Edited by M. M. Pathak. Baroda: Oriental Institute, 1997.

VR. See Rāmāyaṇa (VR).

SECONDARY LITERATURE

Aiyangar, M. Raghava (1915). *Cēraṉ Ceṅkuṭṭuvaṉ*. Madurai: Madurai Tamiḻ Caṅkam.

Aiyangar, M. Raghava (1929). *Āḻvārkaḷ kālanilai*. Maturai: Maturai Tamiḻ Caṅkam.

Aiyangar, M. Raghava (1936). The Contemporaneity of Saints Tirumangaiyar and Gnanasambanda. In V. Rangacharya, C. S. Srinivasachari & V. R. Ramachandra Dikshitar (Eds.). *Dr. S. Krishnaswami Aiyangar Commemoration Volume*. Madras: G. S. Press, pp. 201-211.

Aiyangar, M. Raghava (1938). *Ārāyccittokuti*. Ceṉṉai: Cēṣāttiri Aiyaṅkār & Nārayaṇa Aiyaṅkār.

Aiyangar, M. Srinivasa (1914). *Tamil Studies, or Essays on the History of the Tamil People, Language, Religion and Literature*. Madras: Guardian Press.

Aiyangar, R. Raghava (1917). *Vañci Mānakar*. Maturai: Tamiḻccaṅkamuttirācālai.

Aiyangar, Sakkottai Krishnaswami (1920). *Early History of Vaishnavism in South India*. London: The Oxford University Press.

Aiyangar, Sakkottai Krishnaswami (1921). *South India and Her Muhammadan Invaders*. London: H. Milford, Oxford University Press.

Aiyangar, Sakkottai Krishnaswami (1923). *Some Contributions of South India to Indian Culture*. Calcutta: University of Calcutta.

Aiyangar, Sakkottai Krishnaswami (1940). *A History of the Holy Shrine of Śrī Vēṅkaṭeśa In Tirupati*. Vol. 1. Madras: Ananda Press.

Aiyangar, S. Krishnaswami (1997). See Perumāḷ Tirumoḻi vyākhyānam.

Aiyar, K. G. S. (1931). Kulaśēkhara Āḻvār and his Date. *The Indian Historical Quarterly*. Vol. 7, pp. 644-654.

Aiyar, V. V. S. (1950). *Kambaramayanam: A Study with Translations in Verse or Poetic Prose of Over Four Thousand of the Original Poems*. New Delhi: Delhi Tamil Sangam.

In Public domain. Digitization Muthulakshmi Research Academy

Anandakichenin, Suganya (2014). On the Non-Vālmīkian Sources of Kulacēkara Āḻvār's 'Mini-*Rāmāyaṇa*.'. In Emmanuel Francis & Charlotte Schmid (Eds.), *The Archaeology of Bhakti I. Mathurā and Maturai, Back and Forth.* Pondichéry: Institut Français de Pondichéry & École Française d'Extrême Orient, pp. 249-288.

Anandakichenin, Suganya (2015). The 'Sacred' Hill in the Eyes of the Āḻvārs and the Śrīvaiṣṇava Commentators. *Journal of Vaishnava Studies.* Vol. 23(2), pp. 63-86.

Annangaracharya (1966). See Perumāḷ Tirumoḻi Vyākhyānam.

Apte, Vaman S. *The Practical Sanskrit-English Dictionary.* (3 vols.). Poona: Prasad Prakashan, 1957-1959.

Arokiaswami (1956). *The Kongu Country. Being the History of the Modern Districts of Coimbatore and Salem from the Earliest Times to the Coming of the British.* Madras: University of Madras.

Arunachalam, M. (2005 [1969]). *Tamiḻ Ilakkiya Varalāṟu. Onpatām Nūṟṟāṇṭu.* Vol. 2. Ceṉṉai: The Parkar.

Arunachalam, M. (1980). A Chronology of the Āḻvār. *Sri Venkateswara University Oriental Journal. Silver Jubilee Number (Supplement)*, Vol. 23, pp. 23-49.

Ate, Lynn M. (1978). *Periyāḻvār's Tirumoḻi: A Bāla Kṛṣṇa Text from the Devotional Period in Tamil Literature.* Madison: University of Wisconsin.

Ayyangar, D. Ramaswamy (1966). *Peeps into Mysticism.* Madras: Visishtadvaita Pracharini Sabha.

Ayyar, A. S. Ramanatha (1924). *Travancore Archaeological Series.* Vol. 1. Trivandrum: Government Press.

Banerjee, P. (1986). *Rama in Indian Literature, Art & Thought* (2 vols.). Delhi: Sundeep Prakashan.

Banerji, Sures Chandra (1985). *Laments in Sanskrit Literature (from c. 1500 B.C. to c. 1100 A.D.).* Varanasi: Chaukhamba Orientalia.

Barnett, Lionel D. (Tr.) (1907). *The Antagaḍa-dasāo and the Aṇuttarovavāiya-Dasao.* London: The Royal Asiatic Society.

Bhandarkar, Ramkrishna Gopal (1965). *Vaiṣṇavism, Śaivism and Other Minor Religious Systems.* Varanasi: Indological Book House.

Bharaneedharan (1988). *Kerala Aalayangal.* Chennai: Kalaignaan Pathipagam.

In Public domain. Digitization Muthulakshmi Research Academy

Bharati, Srirama (1999). *Araiyar Sevai: Theatre Expression in Sri-Vaishnava Worship*. Bombay: Bharatiya Vidya Bhavan.

Bronner, Yigal (2009). Change in Disguise: The Early Discourse on *Vyājastuti*. *Journal of the American Oriental Society*, Vol. 129(2), pp. 179-198.

Brough, John (1947). Līlātilaka: A Sanskrit Tract on Malayalam Grammar and Poetics. *Bulletin of the School of Oriental and African Studies*. Vol. 12(1), pp. 148-162.

Bulcke, C. (2001). *Rāmakathā and Other Essays*. Delhi: Vani Prakashan.

Burrow, Thomas, & M. B. Emeneau (1984). *Dravidian Etymological Dictionary*. (2nd ed.) Oxford: Clarendon Press.

Caldwell, Robert (1861). *A Comparative Grammar of the Dravidian or South-Indian Family of Languages* (2nd ed.). Calcutta & London: R. C. Lepage & Co.

Carman, John Braisted (1974). *The Theology of Rāmānuja. An Essay in Interreligious Understanding*. New Haven & London: Yale University Press.

Carman, John Braisted, & Vasudha Narayanan (1989). *The Tamil Veda: Piḷḷāṉ's Interpretation of the Tiruvāymoḻi*. Chicago: University of Chicago Press.

Champakalakshmi, R. (2007). Patikam Pāṭuvār. Ritual Singing as a Means of Communication in Early Medieval South India. In M. Khanna (Ed.), *Cultural History of Medieval India*. Delhi: Berghahn Books, pp. 47-71.

Chari, S. M. S. (2004 [1988]). *Fundamentals of Viśiṣṭādvaita Vedānta. A Study Based on Vedānta Deśika's Tattva-muktā-kalāpa*. Delhi: Motilal Banarsidass.

Chari, S. M. S. (2005 [1994]).*Vaiṣṇavism: Its Philosophy, Theology and Religious Discipline*. Delhi: Motilal Banarsidass.

Chari, S. M. S. (1997). *Philosophy & Theistic Mysticism of the Āḻvārs*. Delhi: Motilal Banarsidass.

Chatterjee, R. (2004). Purulia Chho: Discursive Space and the Constitution of Culture. In M. D. Muthukumaraswamy &. A. M. Kaushal (Eds.), *Folklore, Public Sphere, and Civil Society*. Delhi & Chennai: Indira Gandhi National Centre for the Arts and National Folklore Support Centre, pp. 37-54.

Chevillard, Jean-Luc et al. (2004). *South-Indian Horizons: Felicitation Volume for François Gros on the Occasion of his 70th Birthday*. Pondichéry: Institut Français de Pondichéry & École Française d'Extrême Orient.

Ciṉivacaṉ, M. P. (2011). *Kampaṉum āḻvārkaḷum*. Maturai: Mīṉāṭci puttaka nilaiyam.

In Public domain. Digitization Muthulakshmi Research Academy

Clooney, Francis X. (1991). Nammāḻvār's Glorious Tiruvallavāḻ: An Exploration in the Methods and Goals of Śrīvaiṣṇava Commentary. *Journal of the American Oriental Society*, Vol. 111(2), pp. 260-276.

Craddock, Elaine (2010). *Siva's Demon Devotee, Kāraikkāl Ammaiyār*. New York: State University of New York Press.

Cutler, Norman (1984). The Devotee's Experience of the Sacred Tamil Hymns. *History of Religions*. Vol. 24(2), pp. 91-112.

Cutler, Norman (1987). *Songs of Experience: The Poetics of Tamil Devotion*. Bloomington & Indianapolis: Indiana University Press.

Datta, Amaresh. (1987). *Encyclopaedia of Indian Literature*, Vol. 1. Delhi: Sahitya Akademi.

Dehejia, Vidya (1988). *Servants of the Lord. The Path of the Tamil Saints*. New Delhi: Munshiram Manoharlal.

Deśikan (1994). See Tiruvāymoḻi. *Nammāḻvār aruḷic ceyta Tiruvāymoḻi*.

Dikshitar, V. Ramachandra (Tr.) (1978). *The Cilappatikaram*. Madras: The South India Saiva Siddhanta Works Publishing Society.

Edholm, Erik Af & Carl Suneson (1972). The Seven Bulls and Kṛṣṇa's Marriage of Nīlā/Nappiṉṉai in Sanskrit and Tamil Literature. *Temenos: Studies in Comparative Religion*, Vol. 8, pp.29-53.

Feder, Lillian (1980). *Madness in Literature*. Princeton, New Jersey: Princeton University Press.

Francis, Emmanuel (2009). *Le discours royal. Inscriptions et monuments pallava (IVème - XIème siècles)*. PhD dissertation. Louvain-la-Neuve: Université Catholique de Louvain.

Francis, Emmanuel & Charlotte Schmid (Eds.) (2014). *The Archaeology of Bhakti I. Mathurā and Maturai, Back and Forth*. Pondichéry: Institut Français de Pondichéry & École Française d'Extrême Orient.

Freeman, Rich (2006). Literature and the Development of Regional Consciousness in Medieval Kerala. In R. Vora & A. Feldhaus (Eds.), *Region, Culture, and Politics in India*. Delhi: Manohar, pp. 27-50.

Gillet, Valérie (Ed.) (2014). *Mapping the Chronology of Bhakti: Milestones, Stepping Stones, and Stumbling Stones. Proceedings of a Workshop Held in Honour of Paṇḍit R. Varadadesikan*. Pondichéry: Institut Français de Pondichéry & École Française d'Extrême Orient.

In Public domain. Digitization Muthulakshmi Research Academy

Glossary of Historical Tamil Literature (5 vols.). Chennai: Santi Sadhana (2001).

Glossary of Historical Tamil Vaishnava Prose (upto 1800 AD). Vaiṇava urainaṭai: Varalāṟṟu muṟait Tamiḻ ilakkiya pērakarāti (3 vols.). Chennai: Santi Sadhana (2001).

Glossary of Tamil Inscriptions. Tamiḻ kalveṭṭuc collakarāti (2 vols.). Chennai: Santi Sadhana (2002).

Goudriaan, T. (1970). Vaikhānasa Daily Worship. According to the handbooks of Atri, Bhṛgu, Kāśyapa, and Marīci. *Indo Iranian Journal.* Vol. 12(3), pp. 161-215.

Gundert, Hermann & Menon, T. Madhavan (Ed.) (2003). *Keralolpatti. Translation into English.* Thiruvananthapuram: International School of Dravidian Linguistics.

Hardy, Friedhelm (1992). The Śrīvaiṣṇava Hagiography of Parakāla. In Chistopher Shackle & Rupert Snell (Eds.), *The Indian Narrative: Perspectives and Patterns.* Wiesbaden: Otto Harrassowitz, pp.89-116.

Hardy, Friedhelm (2001 [1983]). *Viraha-Bhakti: The Early History of Kṛṣṇa Devotion in South India.* New Delhi: Oxford University Press.

Harle, James C. (1995). *Temple Gateways in South India. The Architecture and Iconography of the Cidambara Gopuras.* New Delhi: Munshiram Manoharlal.

Hart, George L. (1975). *The Poems of Ancient Tamil. Their Milieu and their Sanskrit Counterparts.* Berkeley & London: University of California Press.

Hart, George L. (2004). Kāvya in South India: Old Tamil Caṅkam Poetry by Herman Tieken. *Journal of the American Oriental Institute.* Vol. 124(1), pp. 180-184.

Hazra, R. C. (1987 [1940]). *Studies in the Puranic Records on Hindu Rites and Customs.* Delhi: Motilal Banarsidass.

Hikosaka, Shu & G. J. Samuel (Eds.) (1996). *Encyclopaedia of Tamil Literature: Ākkañceppal to Ilaiyutir Kālattu Iravukaḷ.* Madras: Institute of Asian Studies.

Hudson, Dennis D. (1994). Piṉṉai, Krishna's Cowherd Wife. In John Hawley & Donna Wulff (Eds.). *The Divine Consort. Rādhā and the Goddesses of India.* Berkeley & Delhi: Motilal Banarsidass.

Hudson, Dennis D. (2002). Rādhā and Piṉṉai: Diverse Manifestations of the Same Goddess. *Journal of Vaishnava Studies.* Vol. 3(1), pp.113-140.

In Public domain. Digitization Muthulakshmi Research Academy

Hudson, Dennis D. (2008). *The Body of God: An Emperor's Palace for Krishna in Eighth-Century Kanchipuram*. New York: Oxford University Press.

Hultzsch, E. & K. Sastri (Eds.) (1987 [1929]). *South Indian Inscriptions. Vol III (1 & 2): Miscellaneous Inscriptions from the Tamil Country*. New Imperial Series. Vol. 53. Madras: Government of India.

Induchudan, V. T. (1971). *Golden Tower. A Historical Study of the Thirukkula-sekharapuram and other Temples*. Trichur: The Cochin Devaswom Board.

Irāmarājaṉ, S. K. (2006). *Āḻvārkaḷum kampaṉum*. Ceṉṉai: LKM Publication.

Jagadeesan, N. (1977 [1940]). *History of Sri Vaishnavism in the Tamil Country: Post-Ramanuja*. Madurai: Koodal Publishers.

Jaini, Padmanabh S. (1998). *The Jaina Path of Purification*. Delhi: Motilal Banarsidass.

Janaki, S. S. (1966). Paraśurāma. *Purāṇa*. Vol. 8(1), pp. 52-82.

Jīyar (1927). See Guruparamparāprabhāva.

Jñāṉacuntaram, Te. (1989). *Vaiṇava Uraivaḷam*. Chennai: Maruti Press.

Kailasapathy, K. (1968). *Tamil Heroic Poetry*. London: Oxford University Press.

Kannan, M. (Ed.) (2008). *Streams of Language: Dialects in Tamil*. Pondichéry: Institut français de Pondichéry.

Klostermaier, Klaus K. (2007). *A Survey of Hinduism*. Albany: State University of New York Press.

Knapp, Stephen (2009). *Spiritual India Handbook. A Guide to the Temples, Holy Sites, Festivals and Traditions*. Mumbai: Jaico Publishing House.

Kulacēkaraṉ, S. (1988). *Vaiṇavattiṉ Āḻvārkaḷ Kālanilai*. Chennai: Tirumakaḷ Veḷiyīṭu.

Langlois, A. (Tr.) (1984 [1834-1835]) *Harivansa; ou, Histoire de la famille de Hari, ouvrage formant un appendice du Mahabharata*. (2 vols). Paris: The Oriental Translation Fund of Great Britain and Ireland.

Lehmann, Thomas (2009). A Survey of Classical Tamil Commentary Literature. In Eva Wilden (Ed.). *Between Preservation and Recreation. Tamil Traditions of Commentary. Proceedings of a Workshop in Honour of T. V. Gopal Iyer*. Pondichéry: Institut français de Pondichéry & École Française d'Extrême Orient, 2009, pp. 55-70.

In Public domain. Digitization Muthulakshmi Research Academy

Limaye-Vadekar (1958). See Upaniṣads.

Logan, William (1887). *A Manual of Malabar*. New Delhi & Chennai: Asian Educational Services.

Loud, John Alden (1990). *The Dīkṣitars of Chidambaram: A Community of Ritual Specialists in a South Indian Temples*. PhD dissertation. Madison: Graduate School of the University of Wisconsin.

McDaniel, June (1989). *The Madness of Saints: Ecstatic Religion in Bengal*. Chicago & London: The University of Chicago Press.

McGlashan, Alastair (Tr.) (2006). *The History of the Holy Servants of the Lord Siva. A Translation of the Periya Purāṇam of Cēkkiḻār*. Victoria: Trafford Publishing.

Meenakshisundaran, T. P. (1965). *A History of Tamil Literature*. Annamalainagar: Annamalai University.

Meenakshisundaran, T. P. (2007). Kulacēkara Āḻvār. In S. P. Māṇikkam (Ed.). *Camaya-t-tamiḻ*. Ceṉṉai: Kaavya, pp. 516-640.

Menon, A. Sreedhara (2003 [1967]). *A Survey of Kerala History*. Chennai: S. Viswanathan.

Menon, A. Sreedhara (2008 [1978]). *Cutural Heritage of Kerala*. Kottayam: DC Books.

Menon, A. Sreedhara (2010 [1987]). *Kerala History and its Makers*. Kottayam: DC Books.

Menon, P. Shungoonny (1878). *A History of Travancore from the Earliest Times*. Madras: Higginbotham & Co.

Menon, T. K. Krishna (1990). *Primer of Malayalam Literature*. New Delhi & Madras: Asian Educational Services.

Michell, George & Clare Arni (1999). *Eternal Kaveri: Historical Sites along South India's Greatest River*. Mumbai: Marg Publications.

Monier-Williams, Monier et al. (1980). *A Sanskrit-English Dictionary Etymologically and Philologically Arranged with Special Reference to Cognate Indo-European Languages*. Oxford: The Clarendon Press.

Morgan, Les B. (2011). *Croaking Frogs: A Guide to Sanskrit Metrics and Figures of Speech*. Los Angeles: Mahodara Press.

Mumme, Patricia (1988). *The Śrīvaiṣṇava Theological Dispute: Maṇavāḷamāmuni and Vedānta Deśika*. Madras: New Era Publications.

In Public domain. Digitization Muthulakshmi Research Academy

Mumme, Patricia (1992). Haunted by Śaṅkara's Ghost: The Śrīvaiṣṇava Interpretation of the Bhagavad Gītā 18:66. In Jeffrey R. Timm (Ed.) *Texts in Context: Traditional Hermeneutics in South Asia.* Albany: State University of New York Press, pp. 69-84.

Mumme, Patricia (Tr.) (1994). *Mumukṣuppaṭi of Piḷḷai Lokācārya with Maṇavāḷamāmuni's Commentary.* Bombay: Ananthacharya Indological Research Institute.

Nadarajah, Devapoopathy (1994). *Love in Sanskrit and Tamil literature. A Study of Characters and Nature (200 B.C. - A.D. 500).* Delhi: Motilal Banarsidass.

Nagaswamy, R. (1995). *Roman Karur.* Madras: Brahad Prakashan.

Nagaswamy, R. (2008). *Mahabalipuram.* New Delhi: Oxford India Paperbacks.

Naidu, Thalapaneni Subramanyam (1993). *The Sacred Complex of Tirumala Tirupati. The Structure and Change.* Madras: Institute of South Indian Studies.

Nanda, Vivek et al. (Eds.) (2004). *Chidambaram. Home of Nataraja.* Mumbai: Marg Publishers.

Narayanan, M. G. S. (1996). *Perumāḷs of Kerala: Political and Social Conditions of Kerala under the Cēra Perumāḷs of Mākōtai (c. 800 A.D.-1124 A.D.).* Calicut: Xavier Press.

Narayanan, Vasudha (1992). Karma, Bhaktiyoga, and Grace in the Śrīvaiṣṇava Tradition: Rāmānuja and Kūrattāḻvāṉ. In. John R. Carter (Ed.). *Of Human Bondage and Divine Grace. A Global Testimony.* Chicago: Open Court Publishing Company, pp. 57-74.

Narayanan, Vasudha (1994a). *The Vernacular Veda: Revelation, Recitation, and Ritual.* Columbia, South Carolina: The University of South Carolina Press.

Narayanan, Vasudha (1994b). The *Rāmāyaṇa* in the Theology and Experience of the Śrīvaiṣṇava Community. The Poetry of the Āḻvārs and Commentaries of Periyavāccāṉ Piḷḷai. *Journal of Vaiṣṇava Studies.* Vol. 2(4), pp. 55–89.

Nayar, Nancy Ann (1992). *Poetry as Theology: The Śrīvaiṣṇava Stotra in the Age of Rāmānuja.* Wiesbaden: Otto Harrassowitz Verlag.

Niklas, Ulrich (1988). *Introduction to Tamil Prosody.* In *Bulletin de l'École française d'Extrême-Orient.* Vol. 77, pp. 165-177.

Orr, Leslie (1995). The Śrīvaiṣṇava Community at Śriraṅgam: the Testimony of the Early Medieval Inscriptions. *Journal Of Vaiṣṇava Studies.* Vol. 3(3), pp. 109-136.

In Public domain. Digitization Muthulakshmi Research Academy

Palaniappan, S. Āḻvār or Nāyaṉār (2006). The Role of Sound Variation, Hypercorrection and Folk Etymology in Interpreting the Nature of Vaiṣṇava Saint-Poets. In Jean-Luc Chevillard et al. (Eds.) *South-Indian Horizons. Felicitation Volume for François Gros.* Pondichéry: Institut Français de Pondichéry/ École Française d'Extrême Orient.

Palaniappan, S. On the Implications of Kulacēkara Āḻvār's Praise of Rāma's Killing of Śambuka. Unpublished paper.

Pandurangan, A. (1998). *Nālāyira Tivviya Pirapantam* through Inscriptions. *Journal of the Ananthacharya Indological Research Institute.* Vol. 1, pp. 67-74.

Pāsṭiṉ, Mārkareṭ (2006). *Iṉṉicai yāḻ. Vipulānantariṉ yāḻnūl oru pārvai.* Tirunelvēli: Yātumākip patippakam.

Peterson, Indira Viswanathan (2007). *Poems to Śiva: The Hymns of the Tamil Saints.* Delhi: Motilal Banarsidass.

Piḷḷai & Aiyangar (1997). See Perumāḷ Tirumoḻi & Perumāḷ Tirumoḻi Vyākhyānam.

Pillai, S. Vaiyapuri (1956). *History of Tamil Language and Literature (Beginning to 1000 A.D.).* Madras: New Century Book House.

Pollock, Sheldon (2003). *Literary Cultures in History: Reconstructions from South Asia.* Berkeley & London: University of California Press.

Pope, G. U. (Tr.) (1962). *Tirukkural with Translations in English by G. U. Pope [et al.].* (Repr. ed.). Madras: The South India Saiva Siddhanta Works Pub. Society.

Rajagopalan, L. S. (2010). *Temple Musical Instruments of Kerala.* New Delhi: Sangeet Natak Akademi & D. K. Printworld.

Rajagopalan, Vankeepuram (2009). *Kulasekhara's Perumal Thirumozhi (A Psychic Approach to religious Mysticism).* Chennai: RNR Printers & Publishers.

Rajam, V. S. (1992). *A Reference Grammar of Classical Tamil Poetry (150 BC - pre-fifth/sixth century AD).* Philadelphia: The American Philosophical Society.

Ramachandran, P. (2010). Classical Status for Malayalam. *Malayalam Literary Survey.* Vol. 31(2-3), pp. 14-21.

Raman, Srilata (2007). *Self-Surrender (Prapatti) to God in Śrīvaiṣṇavism: Tamil Cats or Sanskrit Monkeys?* New York: Routledge.

Ramanathan, S. (1973). *Music in Cilappatikāram.* PhD dissertation. Middletown: Wesleyan University.

In Public domain. Digitization Muthulakshmi Research Academy

Ramanujan, A. K. (1973). *Speaking of Śiva.* Harmondsworth & New York: Penguin Books.

Ramanujan, A. K. (2005 [1981]). *Hymns for the Drowning: Poems for Viṣṇu.* New Delhi: Penguin Books India.

Ramanujan, A. K. (1994). *The Interior Landscape. Love Poems from a Classical Tamil Anthology.* New Delhi: Oxford University Press.

Ramanujan, A. K., & M. Daniels-Ramanujan (Eds.) (2004). *The Oxford India Ramanujan.* New Delhi: Oxford University Press.

Ramanujam, B. V. (1973). *The History of Vaishnavism in South India Upto Ramanuja.* Annamalainagar: Annamalai University.

Ramesan, N. (1999). *The Tirumala Temple.* Hyderabad: The Executive Officer, Tirumala Tirupati Devasthanams.

Rangachari, K. (1931). *The Sri Vaishnava Brahmans.* Madras: Superintendent Government press.

Rao, T. A. Gopinatha (1923). *Sri Subrahmanya Ayyar Lectures on the History of Śrī Vaiṣṇavas.* Madras: Universsity of Madras.

Rao, V. N. Hari (Tr.) (1961). *Koil Olugu: The Chronicle of the Srirangam Temple with Historical Notes.* Madras: Rochouse & Sons Private Ltd.

Rao, V. N. Hari (1967). *The Śrīrangam Temple: Art and Architecture.* Tirupati: Sri Venkateswara University.

Rao, V. N. Hari (1976). *History of the Śrīrangam Temple.* Tirupati: Sri Venkateswara University.

Rocher, Ludo (1986). *The Purāṇas.* A History of Indian Literature. Vol. 2(3). Wiesbaden: Otto Harrassowitz.

Sadasivan, S. N. (2000). *A Social History of India.* New Delhi: APHP Publishing Corporation.

Sarkar, H. (1978). *An Architectural Survey of Temples of Kerala.* New Delhi: Archaeological Survey of India.

Sastri, K. A. Nilakanta (1937). *The Cōḷas.* Vol. 2. Madras: University of Madras.

Sastri, K. A. Nilakanta (2006 [1955]). *A History of South India: From Prehistoric Times to the Fall of Vijayanagar.* New Delhi: Oxford University Press.

Sharma, Chandradhara (2000). *A Critical Survey of Philosophy.* Delhi: Motilal Banarsidass.

In Public domain. Digitization Muthulakshmi Research Academy

Siauve, Suzanne (1978). See Aṣṭādaśabhedanirṇaya.

Smith, Frederick M. (2006). *The Self-Possessed: Deity and Spirit Possession in South Asian Literature.* New York: Columbia University Press.

Speijer, Jakob Samuel (1998 [1886]). *Sanskrit Syntax.* Delhi: Motilal Banarsidass.

Staal, Frits (2001). The Nambudiri Tradition. In Frits Staal (Ed.). *Agni. The Vedic Ritual of the Fire Altar.* Vol. 1. Delhi: Motilal Banarsidass, pp. 167-189.

Tamil Lexicon. Madras: University of Madras (1924-1936).

Tieken, Herman (2001). *Kāvya in South India.* Groningen: Egbert Forsten.

Törzsök, Judith (2004). Śiva le fou et ses dévôts tamouls. In Jean-Luc Chevillard et al (Eds.), *South-Indian Horizons: Felicitation Volume for François Gros on the Occasion of his 70th Birthday.* Pondichéry: Institut Français de Pondichéry & École Française d'Extrême Orient.

Tubb, Gary A. & Emory R. Boose (2007). *Scholastic Sanskrit. A Handbook for Students.* New York: The American Institute of Buddhist Studies.

Uttamūr 1999. See Perumāḷ Tirumoḻi Vyākhyānam (1999).

Velukkudi 2008. See Perumāḷ Tirumoḻi Vyākhyānam (2008).

Velupillai, Uthaya (2013). *Cīkāḻi : Hymnes, héros, histoire. Rayonnment d'un lieu saint shivaïte au Pays Tamoul.* PhD dissertation. Paris: Université Sorbonne Nouvelle - Paris 3.

Veluthat, Kesavan (2004). Mahōdayapuram-Koṭuṅṅallūr: A Capital City as a Sacred Centre. In Jean-Luc Chevillard et al (Eds.). *South Indian Horizons. Felicitation Volume for François Gros on the occasion of his 70th birthday.* Pondichéry: Institut Français de Pondichéry & École Française d'Extrême Orient, pp. 471-485.

Veluthat, Kesavan (2009). *The Early Medieval in South India.* New Delhi: Oxford University Press.

Venkatachari, Koil Kandadai Appan (1978). *The Manipravala Literature of the Srivaisnava Acaryas, 12th to 15th Century A.D.* Bombay: Ananthacharya Research Institute.

Vettam, Mani (1975). *Purāṇic Encyclopaedia. A Comprehensive Dictionary with Special Reference to the Epic and Purāṇic Literature.* Delhi: Motilal Banarsidass.

Viraraghavacharya, T. K. T. (1953). *History of Tirupati: the Tiruvengadam Temple.* Vol. 1. Tirupati: Tirumala-Tirupati Devasthanams.

In Public domain. Digitization Muthulakshmi Research Academy

Warder, Anthony Kennedy (1972). *An Introduction to Indian Historiography.* Bombay: Popular Prakashan.

Warder, Anthony Kennedy (1988). *Indian Kāvya Literature: The Bold Literature (Śaktibhadra to Dhanapāla).* Delhi: Motilal Banarsidass.

Wilden, Eva (2002). Towards an Internal Chronology of Caṅkam Literature or How to Trace the Laws of a Poetic Universe. A Review of Herman Tieken's *Kāvya in South India. Vienna Journal of South Asian Studies.* Vol. 46, pp. 105-133.

Wilden, Eva (2006). *Literary Techniques in Old Tamil Caṅkam Poetry. The Kuṟuntokai.* Wiesbaden: Otto Harrassowitz Verlag.

Winternitz, Moriz (1972). *History of Indian Literature. Introduction, Veda, National Epics, Purāṇas and Tantras.* New Delhi: Oriental Books Reprint Corporation.

Zvelebil, Kamil (1973). *The Smile of Murugan. On Tamil Literature of South India.* Leiden: Brill.

Zvelebil, Kamil (1974). *Tamil Literature.* Wiesbaden: Otto Harrassowitz.

Zvelebil, Kamil (1992). *Companion Studies to the History of Tamil Literature.* Leiden & New York: Brill.

In Public domain. Digitization Muthulakshmi Research Academy

INDEX

Aiyangar, M. Raghava 18fn45, 26-30, 32fn84, 33-34fn86, 40fn101, 49fn118, 59-60fn148, 62-63fn153

Aiyangar, M. Srinivasa 40fn101, 58fn144, 59fn148

Aiyangar, Puttūr S. Krishnaswami 1fn2, 3, 27fn73, 41fn105, 74, 88, 89fn175, 95fn178-9, 96fn183-184, 98fn195, 99fn196, 102fn202, 104fn204, 107fn214, 115fn235, 120fn249, 128fn264, 134fn277, 140fn284, 149fn294-5, 159fn314-5, 160fn316, 197fn377, 197fn379, 198fn380, 205fn396, 226fn422, 228fn425, 240fn445, 242fn451, 262fn477, 262fn481, 267fn495, 268fn497, 272fn505, 278fn509, 280fn511, 286fn518, 316fn560, 324fn572, 338fn596, 341fn601-2, 343fn603, 346fn609, 348fn612, 350fn613, 377fn648, 397fn682, 406fn699, 409fn711, 420fn723, 433fn740, 442fn754, 453fn768

Aiyangar, Sakkottai Krishnaswami 26, 50fn124, 51fn127, 55fn140, 56fn142, 58fn145, 62fn153, 65fn156

Akanāṉūṟu, 28fn77, 37fn92, 38fn97

Āli, *See* Tiruvāli.

ananyagati(tvam), 261, 263fn489, 303-4, 328

ananyaprayojar, 117, 155, 182, 188, 191, 254, 467, 495

ananyārhaśeṣatva(m), 261

Āṇṭāḷ, 3fn11, 23fn60, 23fn62, 37fn90, 48, 55fn138, 61, 61fn149-150, 69, 168fn333

antaryāmi, 278

antāti, 4fn15, 22, 23fn61, 61fn150

araiyar, 285fn517, 343fn603

Arunachalam, M. 48fn117, 58fn146

Aṣṭādaśabhedanirṇaya, 86,

Bhagavadgītā, 11, 269, 286

bhakti, 4, 7, 7fn25-26, 10-13, 16, 19, 23, 52fn130, 61fn150, 62, 62fn153, 70, 74, 87, 94, 95fn178, 117fn238, 126fn256, 152, 177-8, 181-2, 185, 189, 258, 271fn503; *bhaktirūpāpannajñāna(m)* 93-94

Campantar, 20fn51

Carman, John B. 1fn6, 3fn9, 50fn123, 81fn165, 94fn176

Cēra(s), 3-4, 17fn65, 25-32, 49fn118, 51fn126, 53, 53fn133, 55, 57-60, 64fn154, 66-9, 219fn416, 265fn492, 349, 381; Koṅku-Cēra(s) 58, 66, 69

Chari, S. M. S. 49fn118, 50fn120, 94fn177, 99fn198, 102fn202, 198fn380

In Public domain. Digitization Muthulakshmi Research Academy

Chidambaram/Tiruccitrakūṭam, 38fn98, 39, 58fn144, 59fn147, 68, 95fn182, 473fn788

Cilappatikāram (*Cilap.*), 4, 18fn45, 28fn77, 29fn77, 37-8, 42fn109, 80, 136fn279, 161fn318, 244fn458

Clooney, Francis X. 21fn54

Cōḻa(s), 8fn27, 14fn37/39, 17fn45, 25, 26fn67, 28, 30fn80, 31-3, 39fn98, 40fn101, 44fn111, 56fn142, 57fn143, 58-9, 65fn156, 66

Cuntarar, 20fn51, 27fn69, 39fn99

Cutler, Norman 1fn5, 20-21, 23

Dehejia, Vidya 85, 161fn318

divyadeśam(s), 14fn37, 28, 40fn101, 265fn492

Divyasūrīcaritam (DSC), 27fn70, 40fn101, 46fn116, 49-51, 53-4, 60fn148, 63fn153

Empār, 342-3

Freeman, Rich 18

Guruparamparāprabhāvam (GPP), 2fn9, 48-51, 53, 55fn137, 96fn183-184

Hardy, Friedhelm 5-6, 8fn26, 12, 21, 22fn57, 25fn63-4, 27, 27fn73, 30fn81, 31fn82, 40fn101, 46fn116, 49fn118, 50fn120, 59, 61, 61fn150, 63fn153,

Induchudan, V. T. 21fn54, 33fn86

Iṟaiyaṉār Akapporuḷ, 79

Irāmānuca Nūṟṟantāti, 21fn55, 48, 48fn117

Īṭu, 82, 95, 178fn347, 302fn541, 357fn625, 393fn673, 412fn714

Iyal cāttu, 48, 48fn117

Jagadeesan, N. 49fn118, 50fn120, 85

Jain(s), 4, 12fn33, 49fn120, 80

Kalabhra(s), 57fn143

Kaḷaviyal, 79

Kalittokai, 31fn82, 161fn318

Kampaṉ, 76, 84

Kaṇ(ṇ)apuram, 6, 8fn27, 28, 40fn100, 43, 44fn111, 53fn130, 391-8, 400-1, 403, 405, 406, 406fn703, 408-16, 416fn218

Kāraikkālammaiyār, 22fn58

Kar(uv)ūr, 26-30, 40, 57fn143, 59, 59fn146/147, 68

Keralolpatti, 31-32fn83

Kōḻi, 24-25, 26fn68, 31-2, 34-5, 59fn145, 190-191, 349, 454, 495-7. *See* Uṟaiyūr.

Kolli, 24-8, 31fn82, 34-5, 51fn126, 53, 57fn143, 58fn145, 59, 66, 69, 190-1, 347-9, 388-9

Koṅku (land), 24-30, 32fn83, 34, 57-9, 66, 68, 218-9, 343-5, 396

Koṅku-Cēra(s), *See* Cēra(s).

Koṭuṅkōḷūr, 26fn67, 27fn69, 29fn79

Kōyil oḻuku, 41fn104/106, 50, 55, 142fn288, 154fn307

Kulacēkaraṉ, S. 17fn45, 60fn148

Kuṟuntokai, 84, 499fn824

Kūṭal, *See* Madurai.

In Public domain. Digitization Muthulakshmi Research Academy

Lakṣmī, *See* Śrī.

Līlātilakam, 68

Madhurakavi Āḻvār, 3fn9, 48

Madurai (Kūṭal), 24-6, 31-2, 34, 58fn144, 144fn291, 191

Mahābhārata(m), 149, 150, 315, 341, 341fn601

Mahodayapuram (Makōtai), 27fn69, 57fn143, 59fn146, 66-7

Malayalam, 17-8, 31fn83, 66-8

Mallai, 31, 33-5, 387-8

Maṇakkāl Nampi, 51

Maṇavāḷa Māmuṉi, 27fn70, 47-8, 50, 80fn164, 86, 86fn173

Māṇikkavācakar, 18, 46fn113

Maṇimēkalai, 18fn45

Maṇipravāḷam, 2, 49fn119, 50fn120, 50fn125, 81-2, 84fn171, 85, 87-91, 197fn379, 223fn419

Maṉṉārkōyil, 54, 65

marumakkatāyam, 58fn143

Menon, Sreedhara 32fn83, 57fn143, 62fn153

Mukundamālā (MM), 32fn83, 54, 55fn140-1, 62, 62fn152, 62-63fn153, 63-64fn154, 65fn155, 67-8

Mumme, Patricia 86fn173, 182fn353-4, 261fn478, 262fn479-80, 407fn705

Mumukṣuppaṭi (Mumu), 85, 181fn352, 203fn391, 262fn478,

Mutaliyāṇṭāṉ, 83fn169, 274-275

Nagaswamy, R. 25, 59fn147

Nammāḻvār, 2fn8, 3fn9, 4fn16, 21fn75, 37fn90, 44fn111, 48, 54, 61fn150, 75-81, 94-6, 227, 278fn509, 306

Nampiḷḷai, 85-6, 95fn180

Nampūtiri, 31fn83, 67

Nañcīyar, 85

Nappiṉṉai, 162, 162fn318, 171fn338, 171, 225, 225fn422

Narayanan, Vasudha 1fn5-6, 3fn9, 11fn30, 50fn123, 81fn165, 94fn176, 350fn613

Narayanan, M. G. S. 28-29, 49fn118, 57fn143, 59fn146, 65fn155

Nāthamuni, 1fn5, 2, 2-3fn9, 4fn13, 67

Nāyaṉmārs, 11-2, 14, 22, 27fn71, 39fn98-99

Pallava(s), 12fn31, 31, 33-4, 38fn97, 56fn141, 57fn143, 58fn145, 59fn147-8

pāñcarātra, 88, 127fn260

Pāṇṭiya(s), 14fn37, 17fn45, 25, 26fn67, 28fn75, 29fn79, 31, 31fn82, 31-32fn83, 32fn84, 57fn143, 58, 58fn144, 59fn147-8, 66, 349

paramapadam, *See* Vaikuṇṭha(m)

Parāśara Bhaṭṭar, 41fn105, 48, 48fn117, 108fn215, 257

pāratantrya(m), 234, 254, 271-2, 401, 402fn695

Paripāṭal, 22fn58, 54fn134, 61fn150

In Public domain. Digitization Muthulakshmi Research Academy

Patiṉeṇkīḻkaṇakku, 16fn41

Periyāḻvār, 3fn11, 30fn79, 37fn90, 48, 53fn131, 55fn138, 61, fn150, 69, 69fn158, 108fn217, 145fn293, 227, 353fn619

Periyāḻvār Tirumoḻi (PerTM), 29fn79, 42fn109, 45fn113, 53fn130, 54fn134, 60fn148, 69, 69fn158, 80fn164, 108, 128, 160, 253

Periyapurāṇam, 49fn118, 60fn148

Periya Tirumoḻi (PeTM), 23fn60, 26fn67, 34fn86, 40fn99, 44fn111, 70fn157-8, 150, 194, 306

Periya tirumuṭi aṭaivu, 50-1, 53-4

Pēy Āḻvār, 62

phalaśruti (signature verses), 5-6, 20, 20fn52, 21fn54, 22fn57, 23, 23fn60, 24, 28, 34

Piḷḷai Lokācārya, 85, 86, 86fn173

Pirapantacāram, 48, 50, 53

Poykai Āḻvār, 4fn15

Prapannāmṛtam (PA), 50, 50fn124, 53-4

prayojanāntarapara, 117fn238, 254

puruṣārtha(m), 192, 207, 213, 216, 232, 254, 272

Pūtam (Pūtattāḻvār), 36fn90, 48, 61fn150,

Rahasyatrayasāram, 86, 182fn353

Raman, Srilata 80-81, 86fn173, 209fn402

Rāmānuja, 1, 11fn30, 41fn105, 47fn116, 49fn118, 50fn120, 51fn127, 62fn153, 80, 86, 86fn173, 94fn176, 95fn178, 404,

Ramanujam, B. V. 20fn53, 49-50, 56fn141, 58fn145

Ramanujan, A. K. 12-13, 73-79

Rāmāyaṇa, 55, 76, 84-5, 117, 489, 497. *See Vālmīki Rāmāyaṇa*

Ramesan, N. 38fn97, 42fn109, 44fn112

Rao, T. A. Gopinatha 33, 33fn85, 53fn130, 140, 58fn144

Rao, V. N. Hari 38, 41fn103-6, 43fn110

Ṛg-veda, 153, 476

samāśrayaṇam, 266

śaraṇāgati, 149fn294

Śaraṇāgati-gadyam, 94fn176, 95fn178

Sastri, K. A. Nilakanta 25, 28, 40fn101, 60, 60fn149, 62fn153, 65fn156

śeṣa, 256, 257fn472, 262fn478;

śeṣatva(m), 196fn375, 257fn472; 261, 262fn478, 402fn695; *bhāgavataśeṣatva* 192; *tadīyaśeṣatva*, 191, 193, 261

śeṣi(n), 256, 257fn472, 271, 463

Siauve, Suzanne 94fn176, 95fn178, 160fn317, 209fn402, 212fn406, 257fn472, 267fn496

Śrī / Lakṣmī, 84, 86fn173, 94, 151, 151fn301, 156fn311, 157fn313, 171fn343, 190, 207, 209, 209fn402, 253, 253fn469, 347, 481, 484fn804

In Public domain. Digitization Muthulakshmi Research Academy

Śrīraṅgam, 7fn26, 8, 9, 14, 15, 27, 28, 30, 34-5, 37-8, 40-6, 50, 50fn125, 52fn130, 54-57, 59-60, 62fn150, 64fn154, 85, 86fn173, 95fn182, 96, 96fn184, 98, 102, 119fn244, 131, 134, 136, 142fn288, 145, 151fn299, 153, 157fn313, 167, 218fn414, 264fn492, 267fn495

Śrīvacanabhūṣaṇam, 87, 181fn353, 203fn391

Śrutaprakāśikā, 95fn178

Sthāṇu Ravi Varma, 57, 57fn143, 59fn146, 60, 67-68

Taittirīya-upaniṣad, 104, 177, 244, 262fn486

taṉiyaṉ, 51

Tapatīsaṃvaraṇam, 65, 67

teṉkalai, 21fn55, 86, 100fn200, 108fn217, 161fn317, 182fn353, 203fn391, 209fn402, 262fn478, 264fb492, 271fn503, 402fn695

Tevāram, 20fn53, 27fn69, 40fn99, 123fn250

Tirukkulaśēkharapuram, 27fn69, 56fn141

Tirukkuṟaḷ, 51, 52fn129, 80, 84, 371

Tirukkurukai Pirāṉ Piḷḷāṉ, 80, 82

Tirumalā-Tirupati. *See* Veṅkaṭa.

Tirumaḻicai Āḻvār, 23fn61, 37fn90, 42fn109, 48, 50fn120, 61fn150

Tirumaṅkai Āḻvār, 4fn14, 21fn55, 23fn60, 26fn67, 33-34fn86, 37fn90, 39fn99, 40, 40fn101, 42fn109, 44fn111, 45fn113, 48, 52fn130, 53fn134, 58fn145, 59, 59-60fn148, 61fn150, 68-70, 114fn233, 145fn293, 279fn509, 306, 406fn204

tirumantra(m), 261-2

Tiruppāṇ Āḻvār, 5fn17, 23, 23fn61, 37fn90, 48, 61fn150

Tiruvācakam, 18

Tiruvāli (Āli), 35, 39, 40fn101, 54, 68, 406, 408

Tiruvañcaikkaḷam, 27, 141fn141

Tiruvañcikkaḷam, 53, 56fn141

Tiruvāymoḻi (TVM), 2fn8, 3fn9, 22fn57, 23fn60, 44fn111, 75, 80-5, 95fn178/180, 96, 113-5, 137, 180, 194, 205, 211, 221, 222, 226-7, 272, 279, 306, 314, 335, 420

Tiruviruttam, 4fn16

Tolkāppiyam, 17fn45, 18fn47, 79

Toṇṭaraṭippoṭi Āḻvār, 23, 37fn90, 48, 52, 52fn130, 61fn149, 62fn150, 119fn244, 233fn436

Upatēca rattiṉamālai (URM), 50-1, 53

upāya(m), 181-182fn153, 267, 270-1, 271fn503, 276, 293

Uraiyūr, 58fn145, 191, 455, 497. *See* Kōḻi.

Vādikesari Aḻakiyamaṇavāḷajīyar, 83

vaikhānasa, 127fn260, 192fn367

Vaikuṇṭha(m) (*paramapadam*), 34-5, 93, 95fn178/181, 99, 99fn196/198, 102-3, 205fn394, 233, 233fn434,

In Public domain. Digitization Muthulakshmi Research Academy

235, 281, 284-5, 291, 379, 390, 404, 459-60, 481-2, 493-4

vaṭakalai, 21fn55, 86, 100fn200, 108fn217, 153fn304, 160fn317, 181fn353, 203fn391, 209fn402, 262fn478, 264fn492, 271fn503

Vedānta Deśika, 27fn70, 47-8, 50, 84fn171, 86, 86fn173, 87, 94fn176, 262fn478

Veṅkaṭa (Tirumalā-Tirupati), 7fn26, 8fn27, 10, 14, 30fn81, 34, 38, 38fn97, 42, 42fn109, 44, 44fn112, 46fn115, 66, 151fn99, 221-3, 227, 230-1, 233, 235-8, 240, 242, 244-8, 248fn462, 251-8

Venkatachari, K. K. A. 49fn118, 81-82, 85

Veluthat, Kesavan 28, 33fn85, 56fn141, 57fn143, 59fn146, 65fn155

Vīracōḻīyam, 79

Viṟṟuvakkōṭu (Vittuvakkōṭu), 8fn27, 10, 26, 28-30, 34, 40, 40fn102, 44, 45-46fn114, 59fn147, 66, 261fn477, 263-5, 270, 276, 278, 280-1, 283, 286-7, 289-291, 293-6, 298-99, 301, 303

viśiṣṭādvaita, 88, 141fn287

Viṣṇu-purāṇa (VP), 98fn192, 99fn195, 195, 438, 482

Vālmīki Rāmāyaṇa (VR) 107, 134, 173, 192, 201, 209, 221, 226, 288, 298fn537, 299, 349, 352, 394fn676, 400, 402, 404, 421, 439, 449, 456, 462, 469fn783, 470, 471, 487fn808, 488, 491, 493, 494, 496, 497

Wilden, Eva 15, 37fn92, 157fn310, 396fn677

Yajur-veda, 262, 460fn769

In Public domain. Digitization Muthulakshmi Research Academy

In Public domain. Digitization Muthulakshmi Research Academy

In Public domain. Digitization Muthulakshmi Research Academy

In Public domain. Digitization Muthulakshmi Research Academy

In Public domain. Digitization Muthulakshmi Research Academy

IN THE SAME SERIES

DANS LA MÊME COLLECTION

Domestic Rituals of the Atharvaveda in the Paippalāda Tradition of Orissa: Śrīdhara's Vivāhādikarmapañjikā. Volume I: Book One, Part One: General Prescriptions. [Edited by] Arlo Griffiths & Shilpa Sumant, IFP/EFEO, 2018 (CI n° 135)

A Critical Edition and an Annotated Translation of the Akanāṉūṟu Vols. I-III. [By] Eva Wilden. IFP/EFEO, 2018 (CI n° 134 / NETamil Series n° 1)

Sūkṣmāgama. Volume III. Chapters 54-85. Critical Edition S. Sambandhaśivācārya, B. Dagens, M.-L. Barazer-Billoret & T. Ganesan, with the collaboration of J.-M. Creisméas, IFP/EFEO, 2018 (CI n° 114. 3)

The Archaeology of Bhakti II. Royal Bhakti, Local Bhakti. Edited by Emmanuel Francis & Charlotte Schmid, IFP/EFEO, 2016, ix, 609 p. (CI n° 132)

Tantric Studies. Fruits of a Franco-German Project on Early Tantra. Edited by Dominic Goodall & Harunaga Isaacson, IFP/EFEO/Asien-Afrika-Institut, Universität Hamburg, 2016, xxix, 305 p. (CI n° 131/ Early Tantra Series n° 4)

The Brahmayāmalatantra or Picumata. Volume II. The Religious Observances and Sexual Rituals of the Tantric Practitioner: Chapters 3, 21, and 45. A Critical Edition and Annotated Translation by Csaba Kiss, IFP/EFEO/Asien-Afrika-Institut, Universität Hamburg, 2015, 373 p. (CI n° 130/Early Tantra Series n° 3)

To order, contact: / *Pour commander, s'adresser à :*

Institut Français de Pondichéry
(attn. Library and Publication Division)
P. B. 33, 11, St. Louis Street,
Pondicherry-605001, INDIA
Ph: +91-413-2231660. Fax: +91-413-2231605
E-mail: library@ifpindia.org
Web: www.ifpindia.org

École française d'Extrême-Orient
P.O. Box 151, 16 & 19, Dumas Street,
Pondicherry – 605001, INDIA
Ph: +91-413-2334539
E-mail: shanti@efeo-pondicherry.org
Web: www.efeo.fr

In Public domain. Digitization Muthulakshmi Research Academy

My Sapphire-hued Lord, my Beloved!

Kulacēkara Āḻvār's *Perumāḷ Tirumoḻi*

This book is a complete annotated translation of a ninth-century Tamil bhakti poetic work known as the *Perumāḷ Tirumoḻi*, by Kulacēkara Āḻvār, as well as of its medieval Śrīvaiṣṇava commentary in Sanskrit-Tamil Maṇipravāḷam by Periyavāccāṉ Piḷḷai (thirteenth century). The *Perumāḷ Tirumoḻi* is now part of the Tamil Śrīvaiṣṇava canon called the *Nālāyira tivviya pirapantam* (*Nālāyira Divya-prabandham*, or 'The Four Thousand Divine Compositions'), and is composed of ten decades dedicated to different forms of Viṣṇu. This book also includes an introduction, which seeks to find out who Kulacēkara Āḻvār really was, given his mysterious – and often disputed – identity.

Ce livre comprend la traduction complète annotée du Perumāḷ Tirumoḻi, *une œuvre poétique tamoule de la bhakti viṣṇuïte composée par Kulacēkara Āḻvār (IXe siècle ?), ainsi que de son commentaire médiéval Śrīvaiṣṇava, composé par Periyavāccāṉ Piḷḷai (XIIIe siècle) en maṇipravāḷam, une langue mixte comprenant des éléments de sanskrit et de tamoul en usage dans la tradition viṣṇuïte de l'Inde du Sud. Le* Perumāḷ Tirumoḻi *fait aujourd'hui partie du canon śrīvaiṣṇava, le* Nālāyira tivviya pirapantam (Nālāyira Divyaprabandham *ou « Les Quatre Mille Compositions Divines »), et est composé de dix décades consacrées aux différentes formes de Viṣṇu. Ce livre inclut également une introduction, où l'on discute notamment de l'identité de Kulacēkara Āḻvār, objet de nombreux débats et interrogations.*

9 788184 702255
ISBN (IFP): 978-81-8470-225-5

9 782855 392264
ISBN (EFEO): 978-2-85539-226-4